

Scanfia.

S.

Cafella.

2.

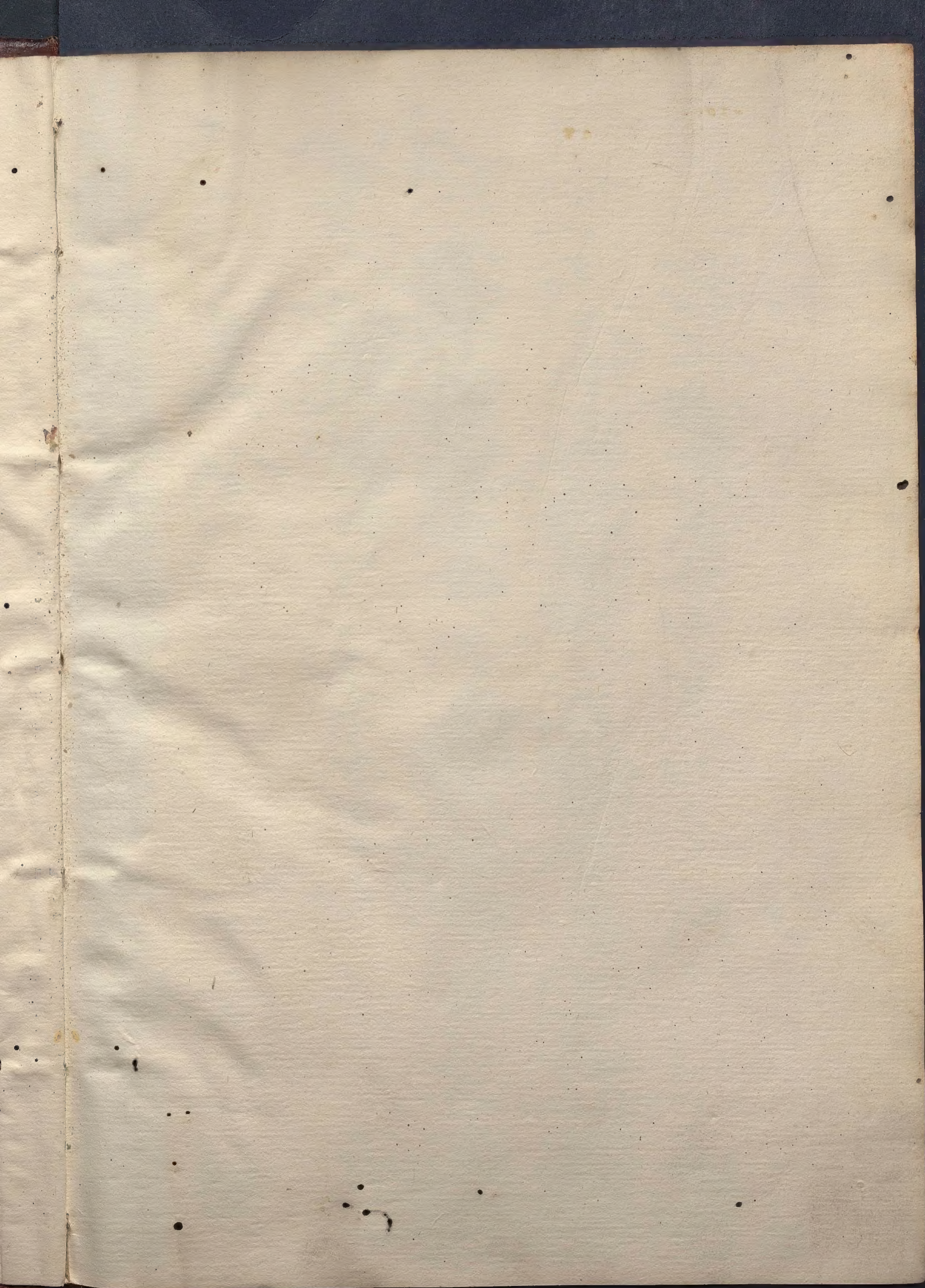
Volume.

11.



Miss. ant. pract.
T 130

8383



Handwritten text in a cursive script, likely a continuation from the previous page, running vertically along the right edge of the page.

DI GIO. MARIA TRABACI

MAESTRO DELLA REAL CAPPELLA

DI SVA MAESTA' CATTOLICA IN NAPOLI

Il Secondo Libro de Ricercate, & altri varij
Capricci,

Con Cento Versi sopra li Otto finali Ecclesiastici per rispondere in
tutti i Diuini Officij, & in ogni altra sorte d'occasione.

*Con due Tavole, vna di tutta l'Opera, & l'altra de i passi
& delle cose più notabili.*



IN NAPOLI.

Nella Stamparia di Gio: Giacomo Carlino. 1615.



IN NAPOLI

Nella Stamperia di Gio: Antonio Gattuso 1815.

ALL'ILLVSTRISSIMO, ET ECCELLENTISS: SIGNOR
DON PIETRO FERNANDEZ
DI CASTRO, CONTE
DI LEMOS,
VICERE PER SVA MAESTA' CATTOLICA
NEL REGNO DI NAPOLI.



Gli oblihi infiniti, che deuo all'Eccellentissima casa di Castro, già che l'Eccellenza del Signor D. Francesco per sua generosità si degnò introdurmi nella Real Cappella per Organista, e V. Eccell.^{za} per sua grandezza si è degnata honorarmi del carico di Maestro di quella, onde ogni mia riputatione, ogni gloria riconosco; Non potendo corrispondere conforme à quel, che deuo, già che farebbe poco effondere tutto il sangue, vengo con questo picciolo tributo delle mie fatiche tanti anni sono fatte sotto gli augurij dell'Eccell.^{ze} V. frà le quali esce hora in luce il secondo parto di miei varij Capricci intorno al sonar dell'Organo, & altri varij instrumenti i quali per se stessi nulli, & inualidi, riceuendo vigore dall'armonia delle rare virtù dell'Eccell.^{ze} V. faran così graditi al mondo, che mi recaranno sempre animo di voler giouare à quei, che della professione della Musica si dilettono, con far chiarissimo à tutti, che l'Eccellentissima casa di Castro più vero ancor che più humile seruitor dè me non habbia. Degnisi V. Eccell.^{za} riceuere il picciolo dono. Et in tanto à lei m'inchino. Di Napoli li 10. di Aprile 1615.

Di V. E.

Seruitore, e minimo Creato obligatissimo

Gio: Maria Trabaci.

Primo Tono con tre fughe.

1

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, using diamond-shaped notes and vertical stems. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The first staff contains three measures with diamond notes, followed by three measures with rests. The second staff continues with diamond notes. The third staff has five measures with rests. The fourth staff has five measures with rests. The fifth staff has five measures with diamond notes. The sixth staff has five measures with diamond notes. The seventh staff has five measures with diamond notes. The eighth staff has five measures with diamond notes. The ninth staff has five measures with diamond notes. The tenth staff has five measures with diamond notes. The score is framed by a decorative border of repeating scrollwork. At the end of the tenth staff, there is a small letter 'A'.

A



This block contains the first system of a musical score. It consists of two staves. The top staff begins with a treble clef and contains a series of diamond-shaped notes, some with stems, and rests. The bottom staff also begins with a treble clef and contains similar diamond-shaped notes and rests. There are several asterisks (*) placed below the staves, likely indicating specific measures or sections. The notation is characteristic of early printed music.

Casel. 42

This block contains the second system of a musical score, labeled 'Due fughe insieme.' It consists of two staves. The top staff begins with a treble clef and contains a series of diamond-shaped notes, some with stems, and rests. The bottom staff also begins with a treble clef and contains similar diamond-shaped notes and rests. There are several asterisks (*) placed below the staves, likely indicating specific measures or sections. The notation is characteristic of early printed music.

4 Secondo Tono con tre fughe, e suoi Riuerfi.

This musical score is a complex polyphonic setting for the Second Tone, featuring three fugues and their reverses. The notation is written on three staves, each with a treble clef and a key signature of one flat (B-flat). The first staff contains the primary fugue, characterized by intricate sixteenth-note passages and frequent ledger lines. The second and third staves provide counterparts, with the third staff often featuring rests, suggesting a more active role for the first two parts. The score is divided into measures by vertical bar lines, and various musical symbols such as accidentals (sharps, flats, naturals) and ornaments are used throughout. The entire piece is framed by a decorative border of repeating scrollwork.

A handwritten musical score consisting of 12 staves. The notation is in a historical style, featuring diamond-shaped notes and stems. The music is organized into measures by vertical bar lines. Various musical symbols are present, including a treble clef on the first staff, a key signature of one flat (B-flat) on the second staff, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is framed by a decorative border of repeating floral or scroll-like motifs. The paper shows signs of age, with some staining and wear visible.

6

Ritorni del-

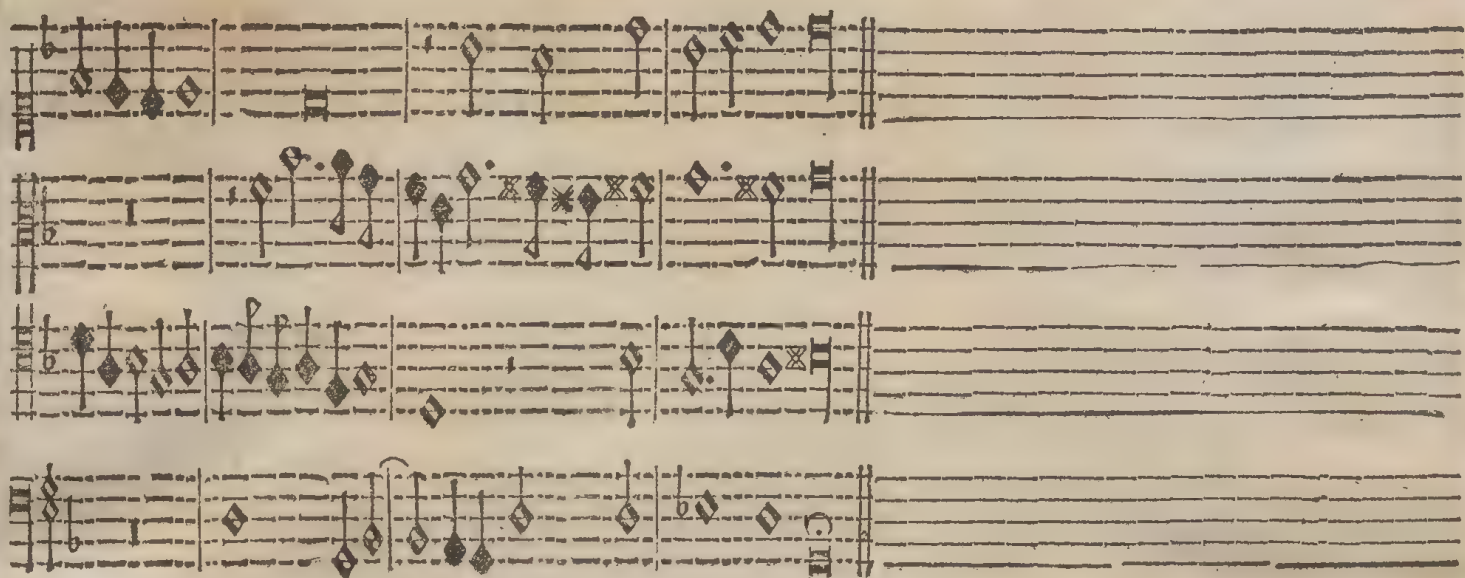
Casell. 60

la terza fuga.

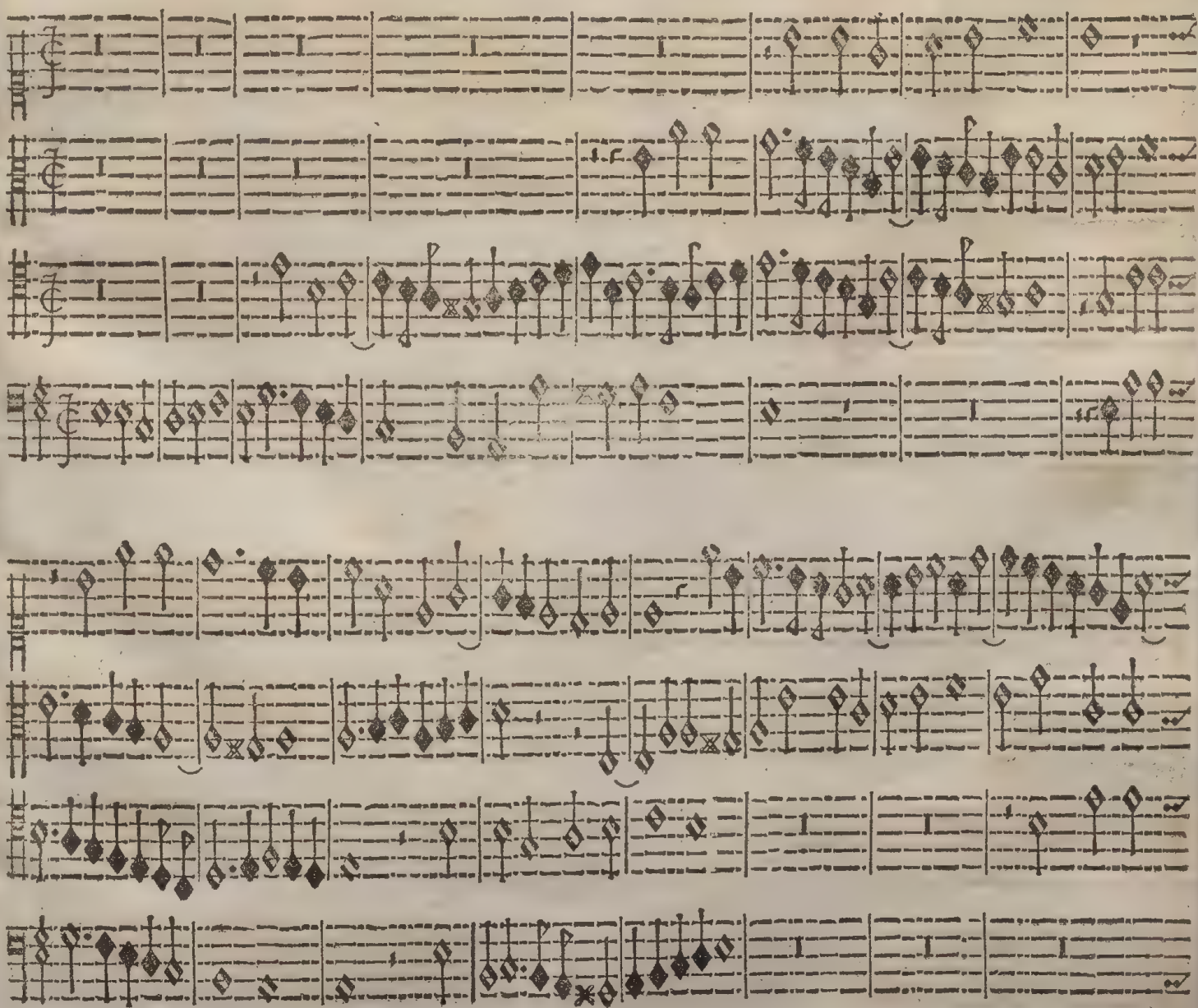
Ritorni della seconda fuga.

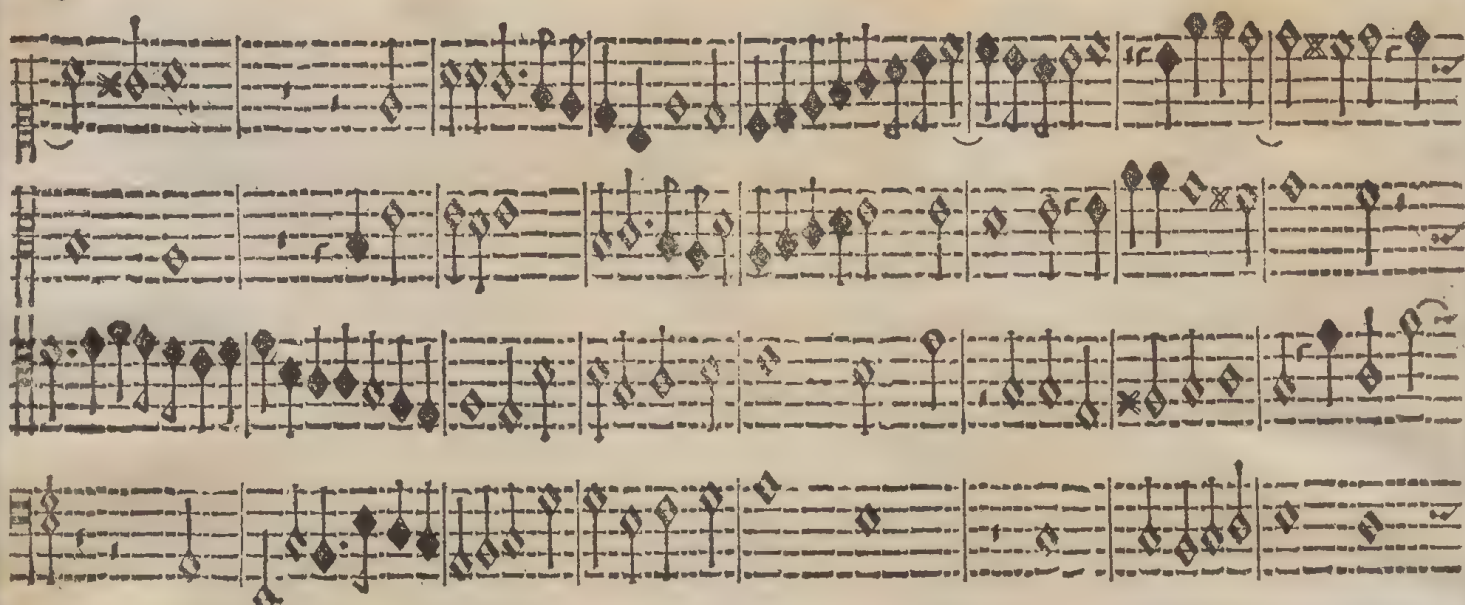
Ritorni della fuga principale,

The image shows a page from a musical manuscript, likely a fugue. It contains several systems of musical staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some decorative elements, like a small '6' at the top left and a '2' at the top right. The text is in Italian, with labels like 'Ritorni del-', 'Casell. 60', 'la terza fuga.', 'Ritorni della seconda fuga.', and 'Ritorni della fuga principale,'. The page is framed by a decorative border.



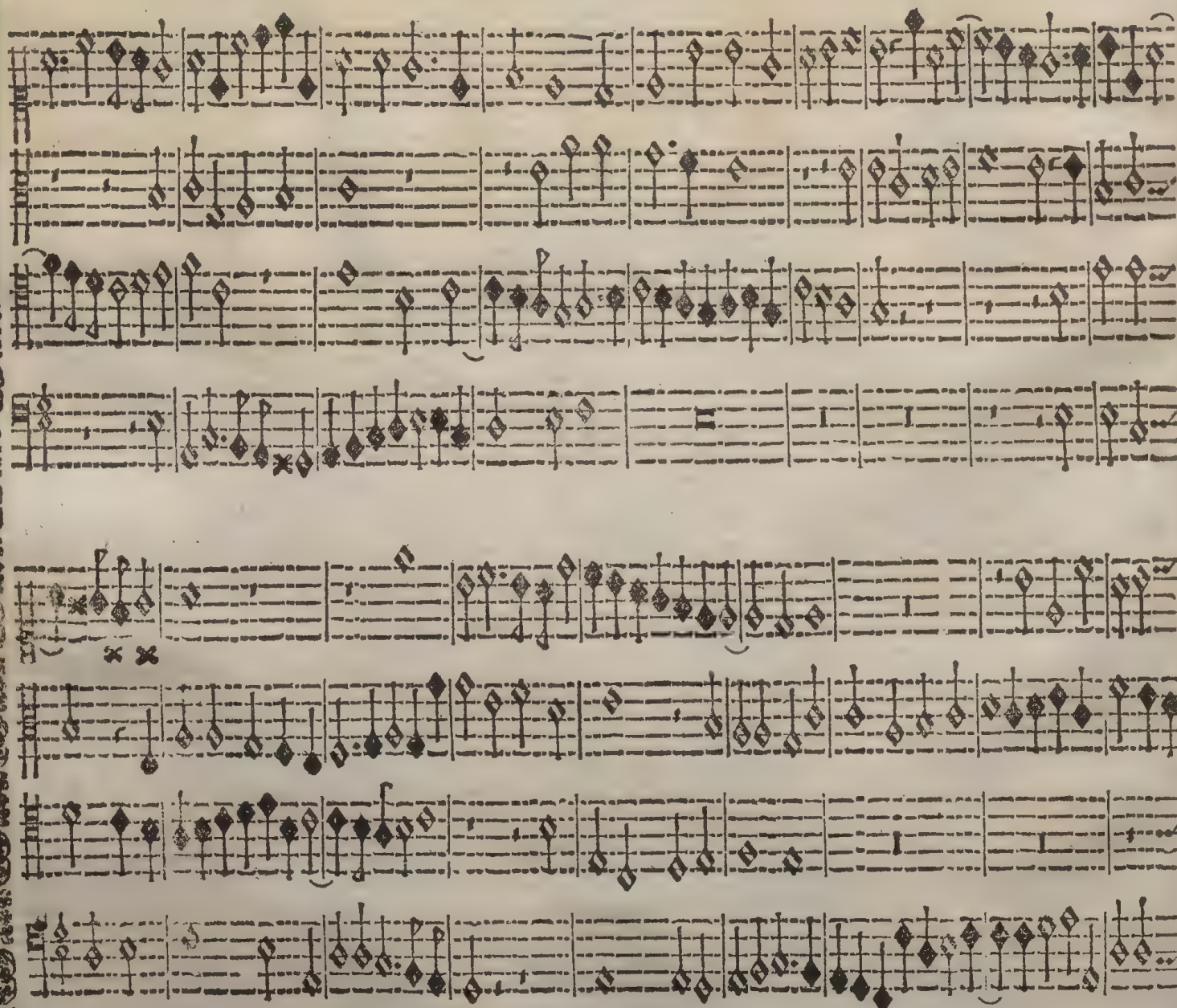
Terzo Tono con tre fughe.

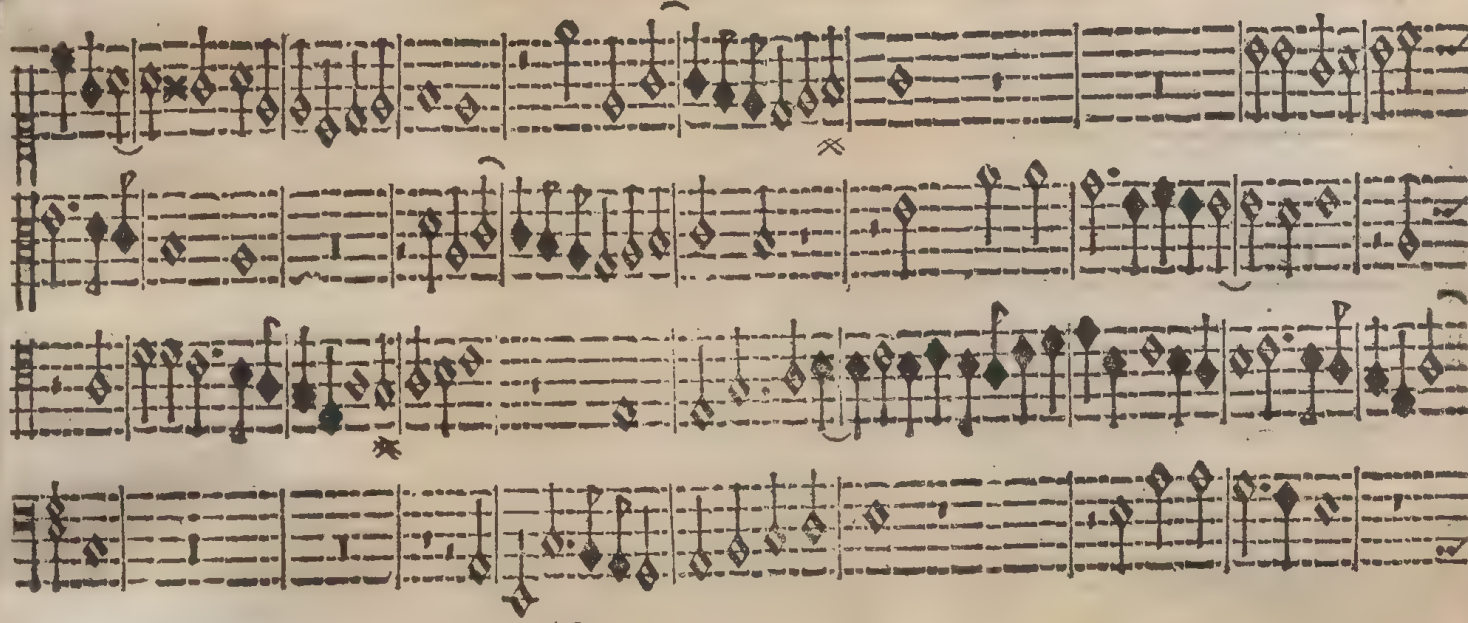




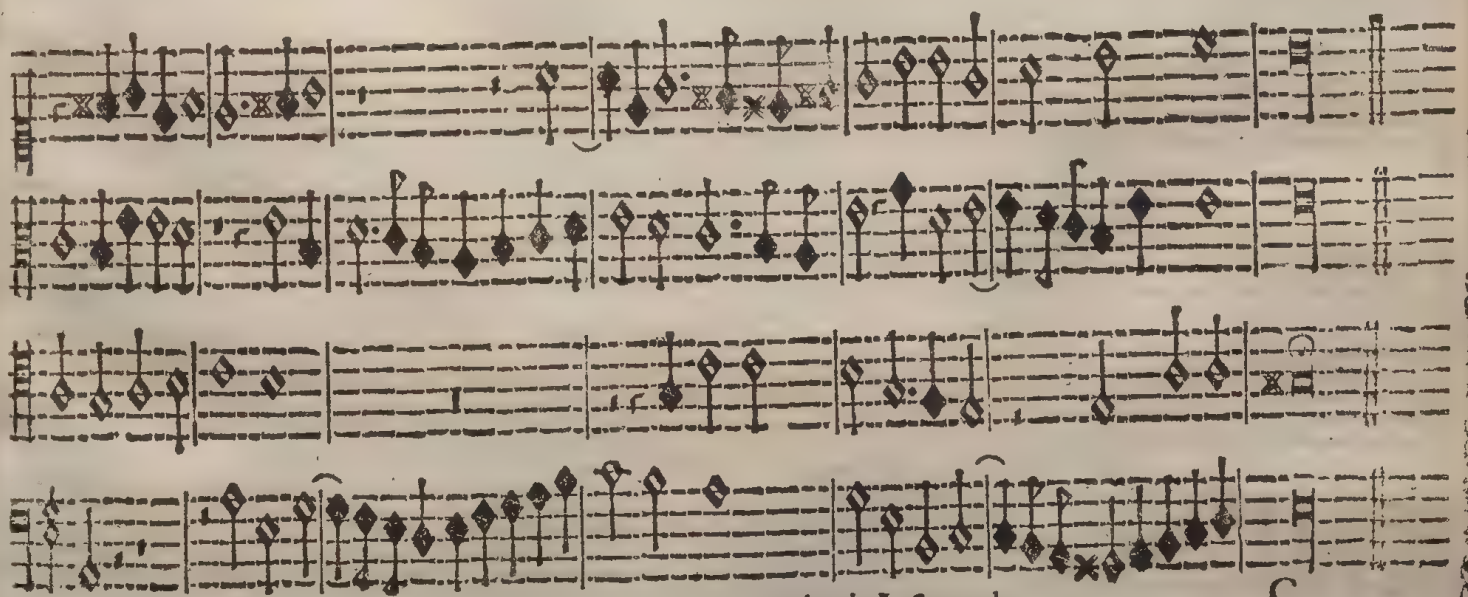
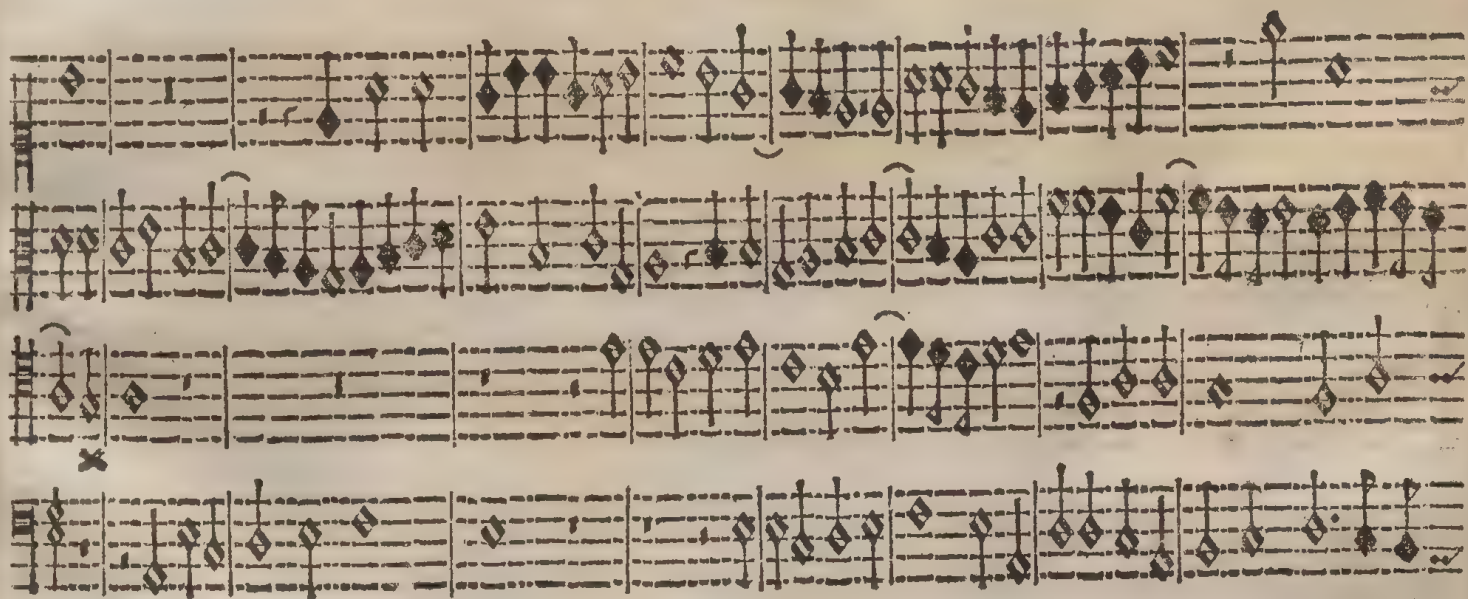
Inghanni della seconda fuga.

Cascl. 23



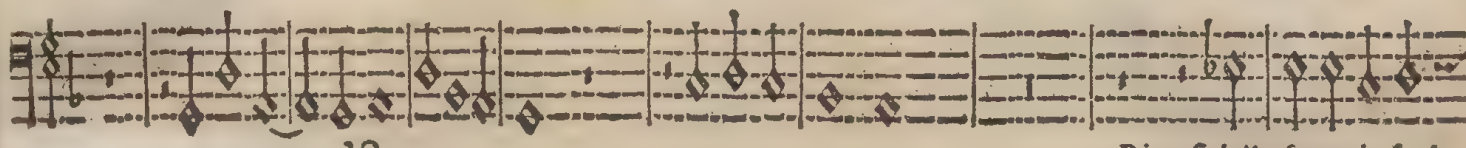
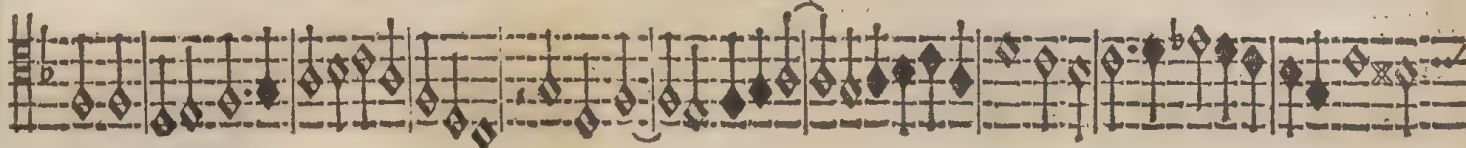


45



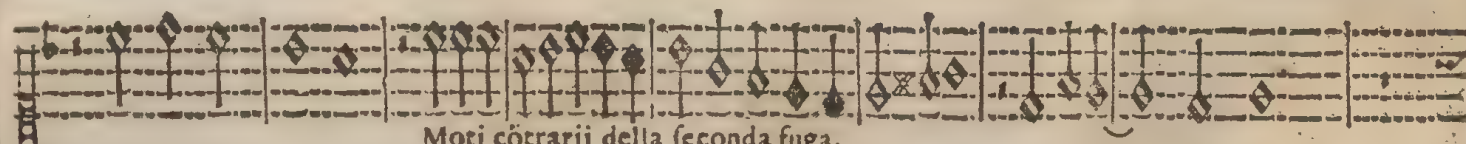
Ricercate Trabaci, L. Secondo.

The musical score is written on ten staves, each containing two parts (likely voices or instruments). The notation is in a historical style, featuring diamond-shaped notes and various accidentals. The first staff begins with a treble clef and a common time signature. The second staff includes the text "Riuerfi della seconda fuga." below it. The score is enclosed in a decorative border. The page number "24" is located at the bottom center.

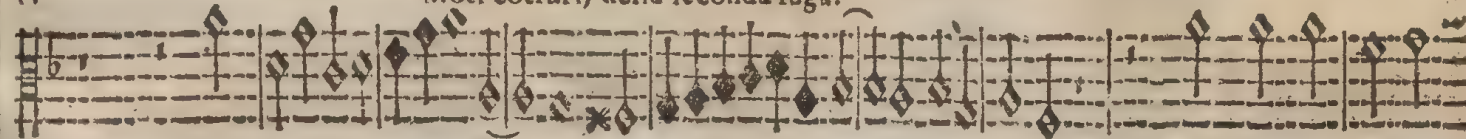


30

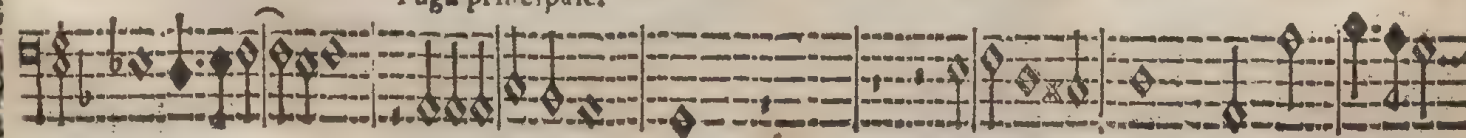
Rinverfi della seconda fuga.



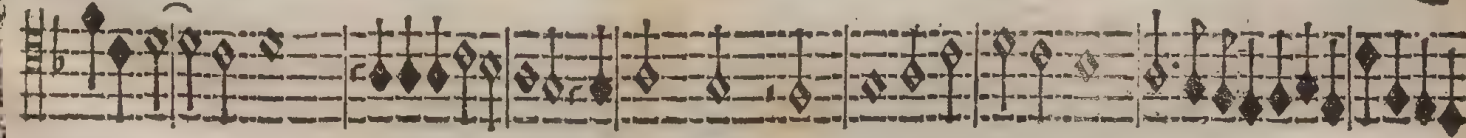
Moti contrarij della seconda fuga.

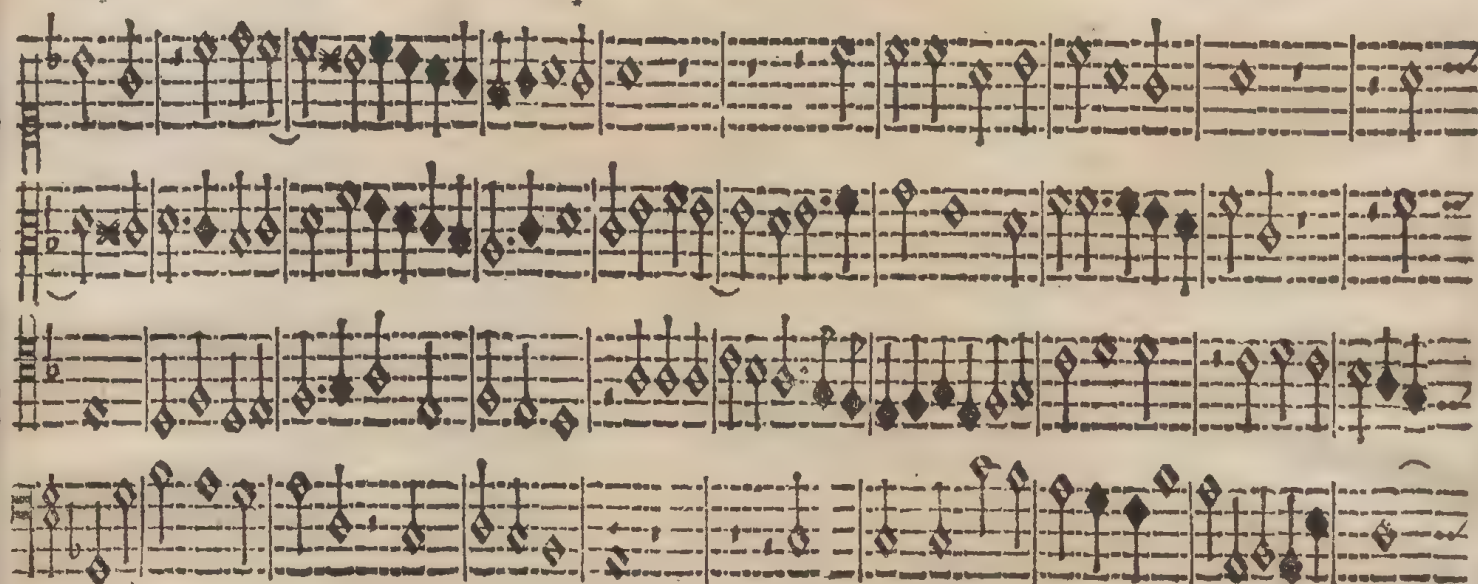


Fuga principale.

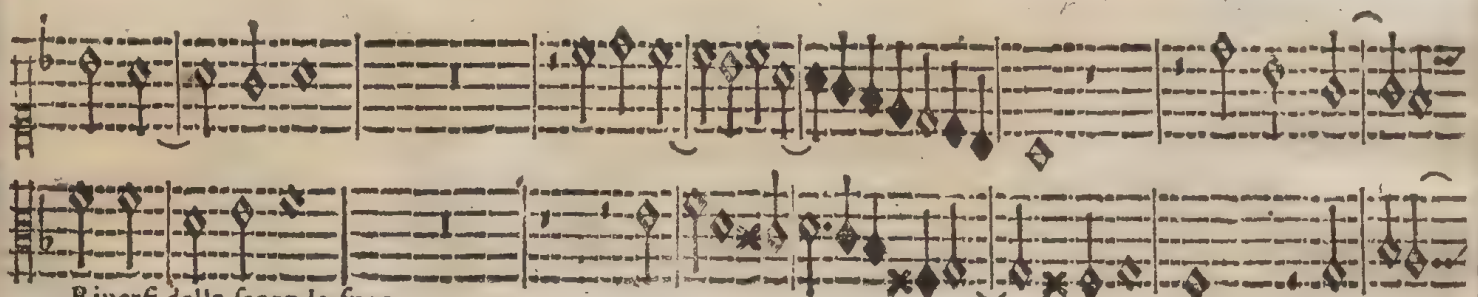


Seconda fuga.





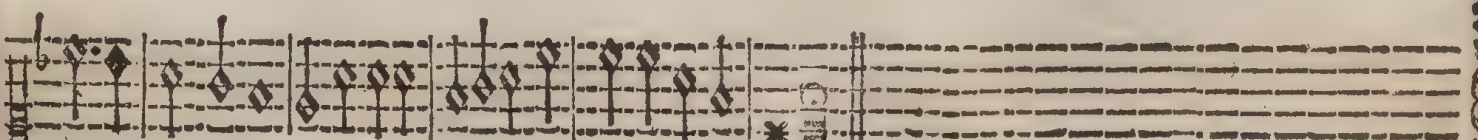
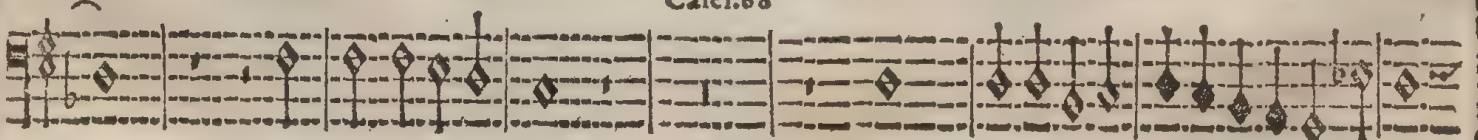
Cafel. 55



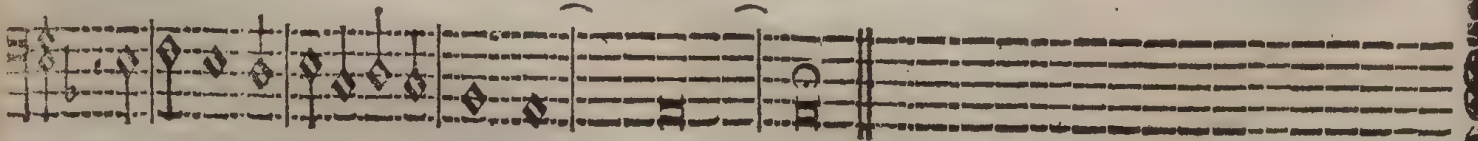
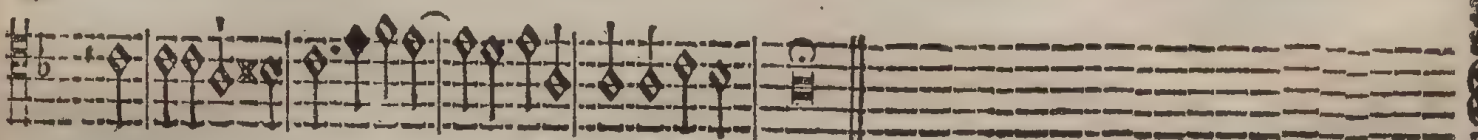
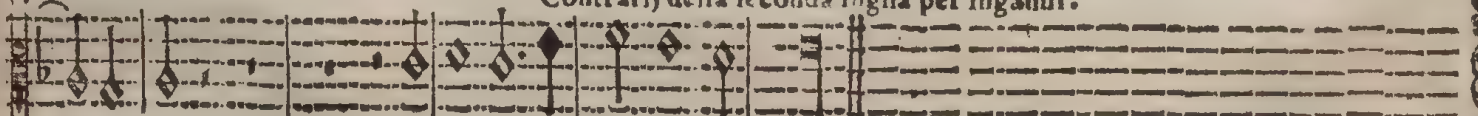
Riuerfi della feconda fuga.



Cafel. 68



Contrarij della feconda fuga per inganni.



Quinto Tono con Quattro fughe.

13

This musical score is for a piece titled "Quinto Tono con Quattro fughe." It is written for four voices, with each voice part on a separate staff. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals) used throughout. The score is framed by a decorative border. The piece concludes with a final measure marked with a double bar line and a fermata.

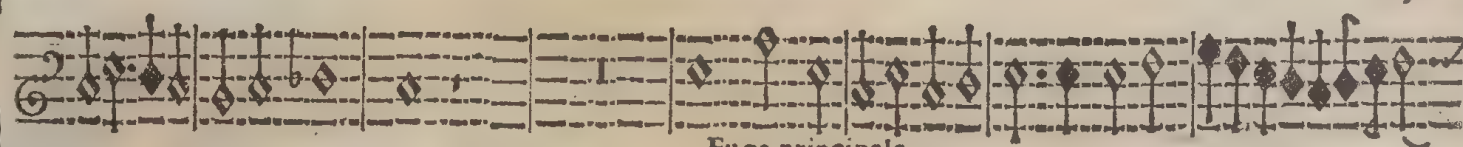
D

Cafel. 27

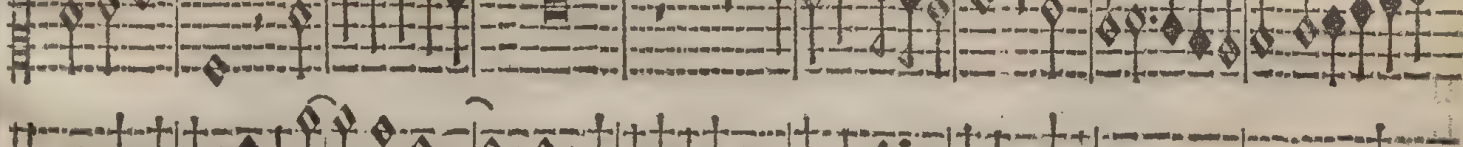
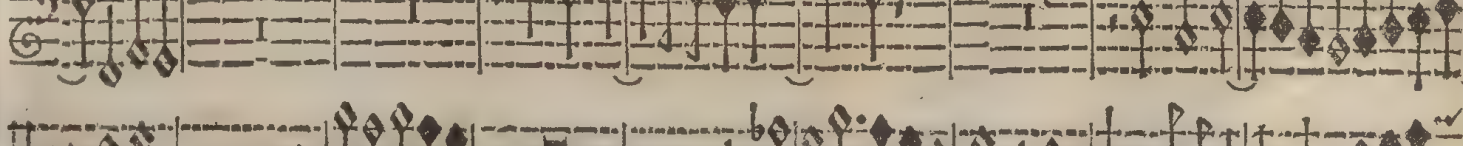
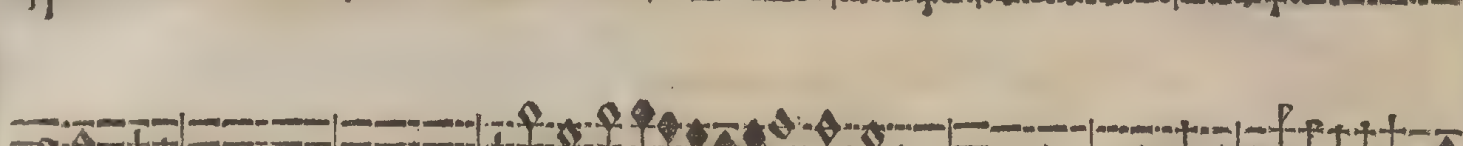
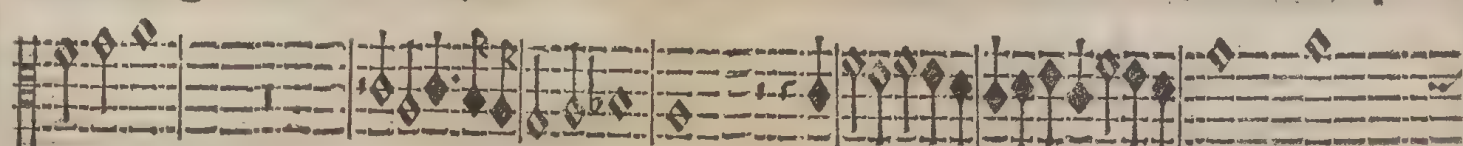
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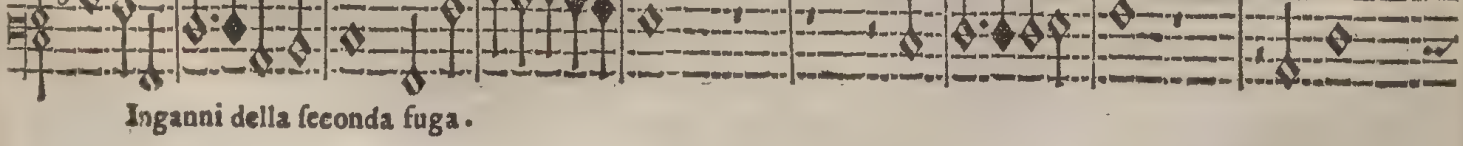
Ingāni della terza fuga.



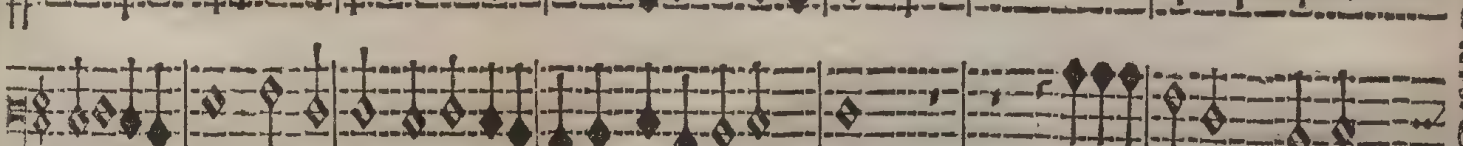
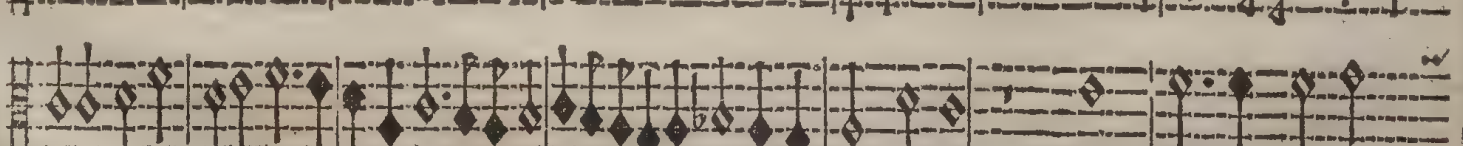
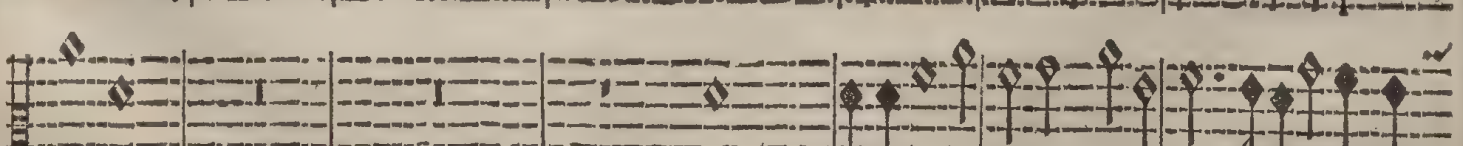
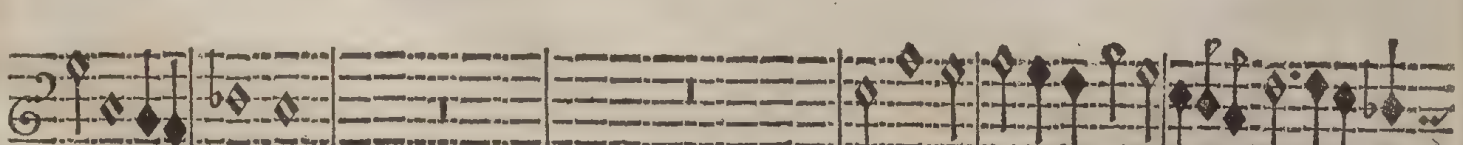
Fuga principale.



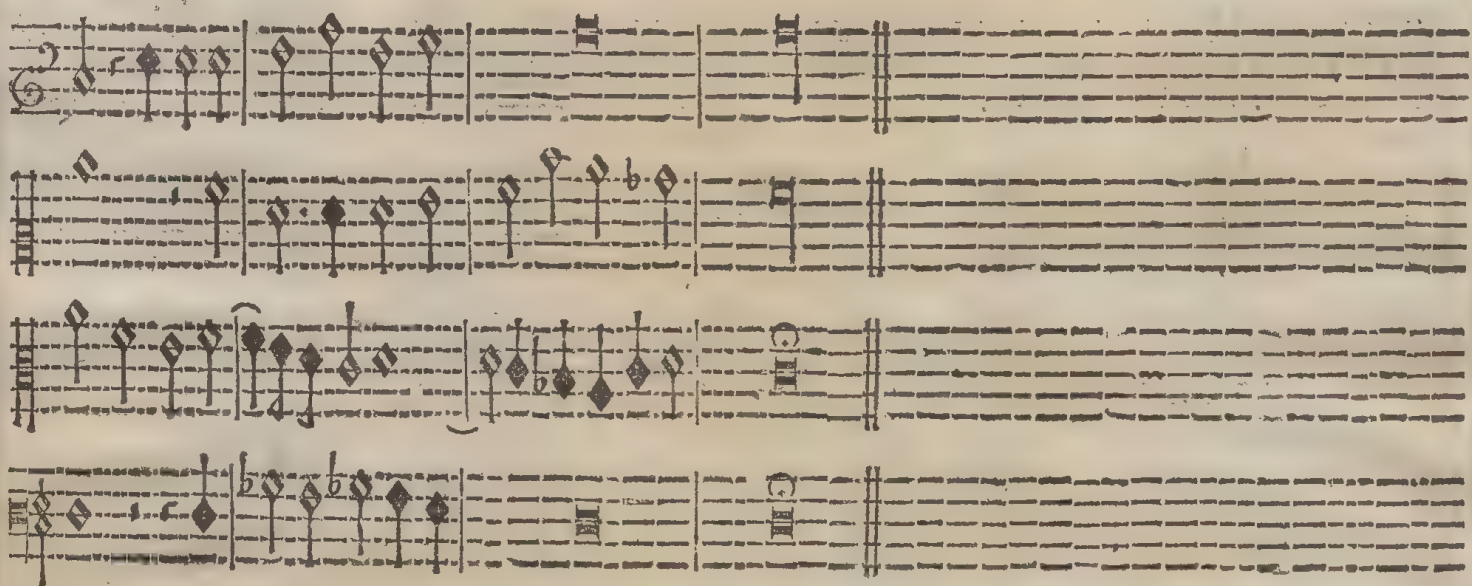
Cafel. 58.



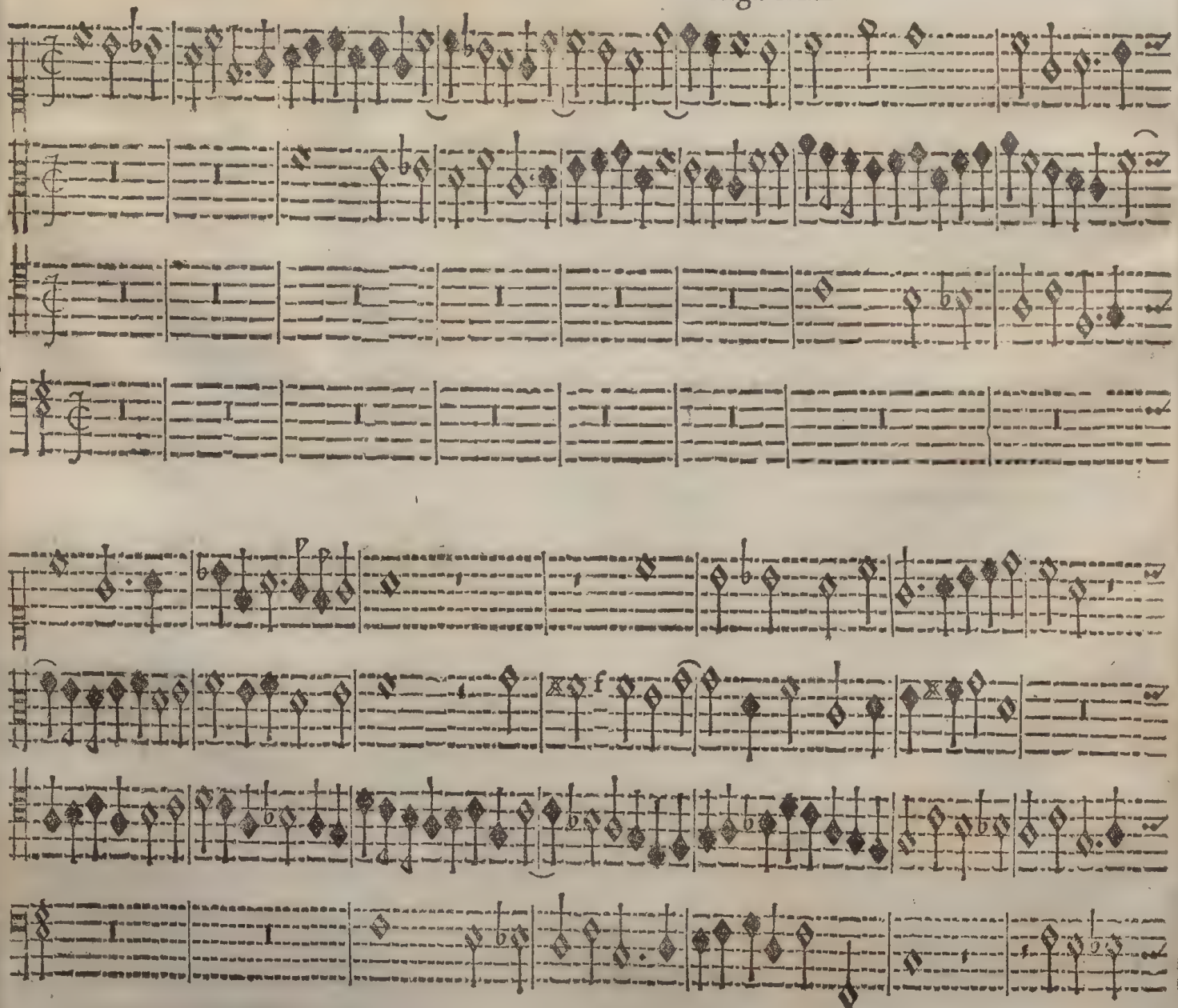
Inganni della seconda fuga.



Inganni della prima fuga.



Sesto Tono Cromatico con vna fuga sola.



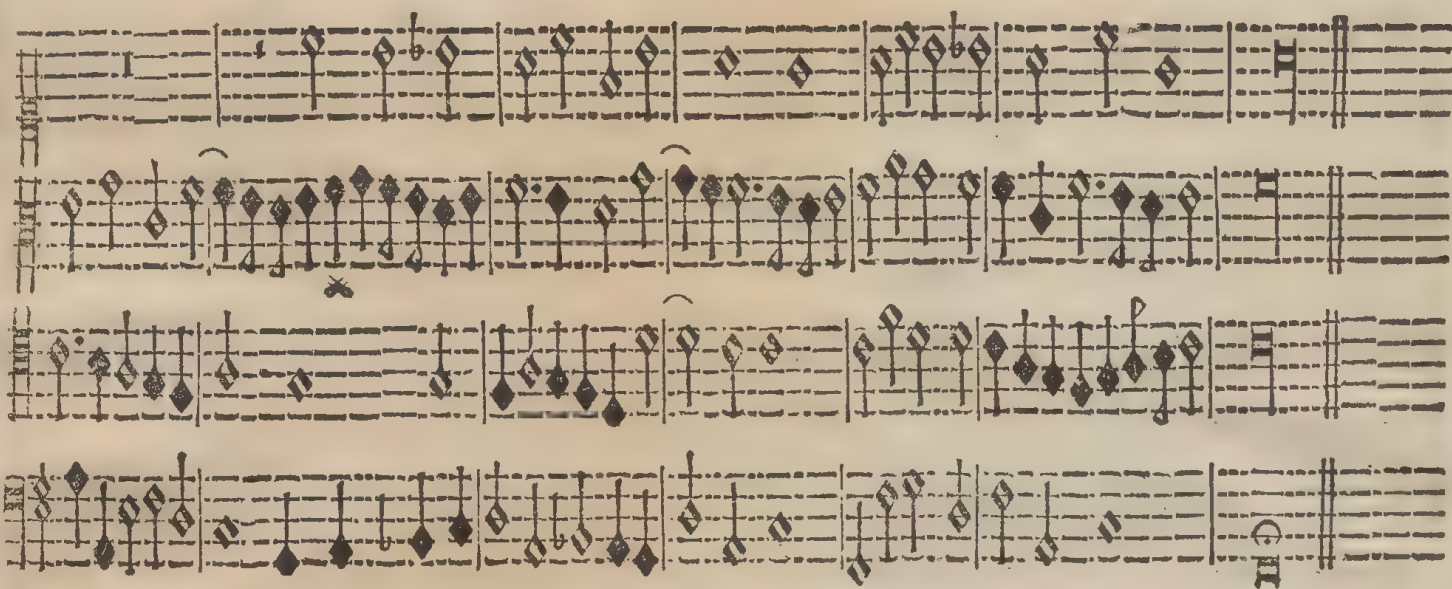


Inganni.

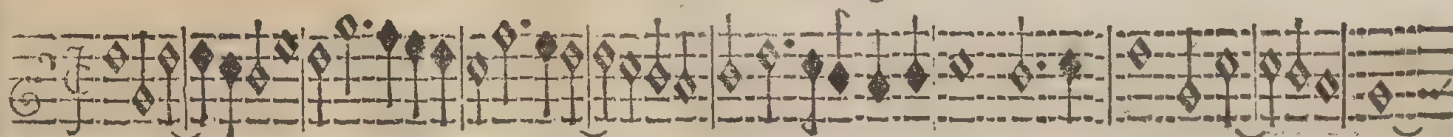
Inganni.

Inganni.

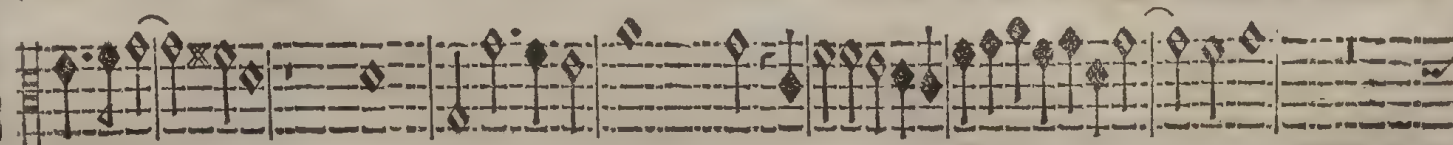
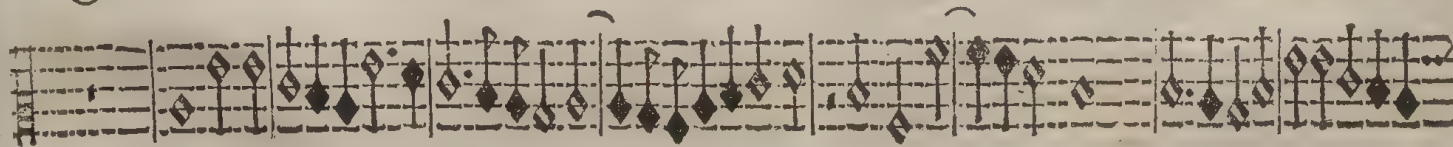
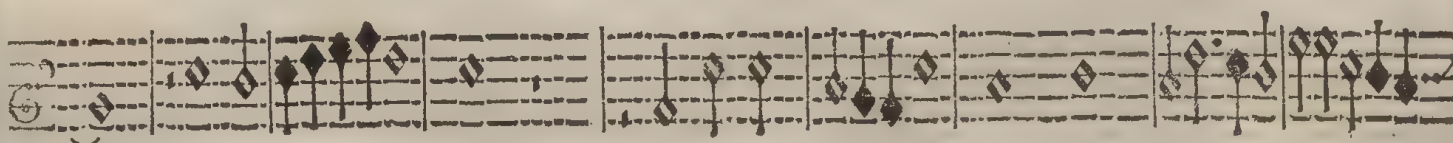
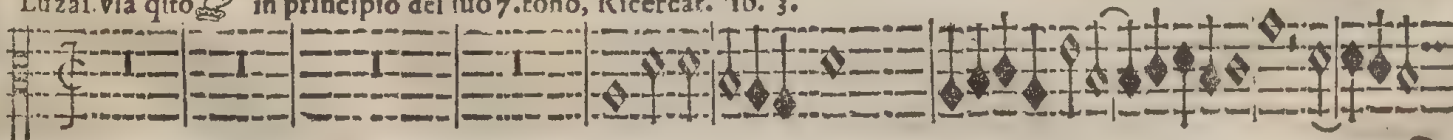
This page contains a handwritten musical score, likely for a multi-measure rest or a similar rhythmic exercise. The score is organized into ten systems, each consisting of two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and other musical symbols such as slurs, ties, and dynamic markings like 'f' (forte) and 'c' (crescendo). The manuscript is written in a clear, consistent hand, and the page is numbered '19' in the upper right corner. The score is framed by a decorative border.

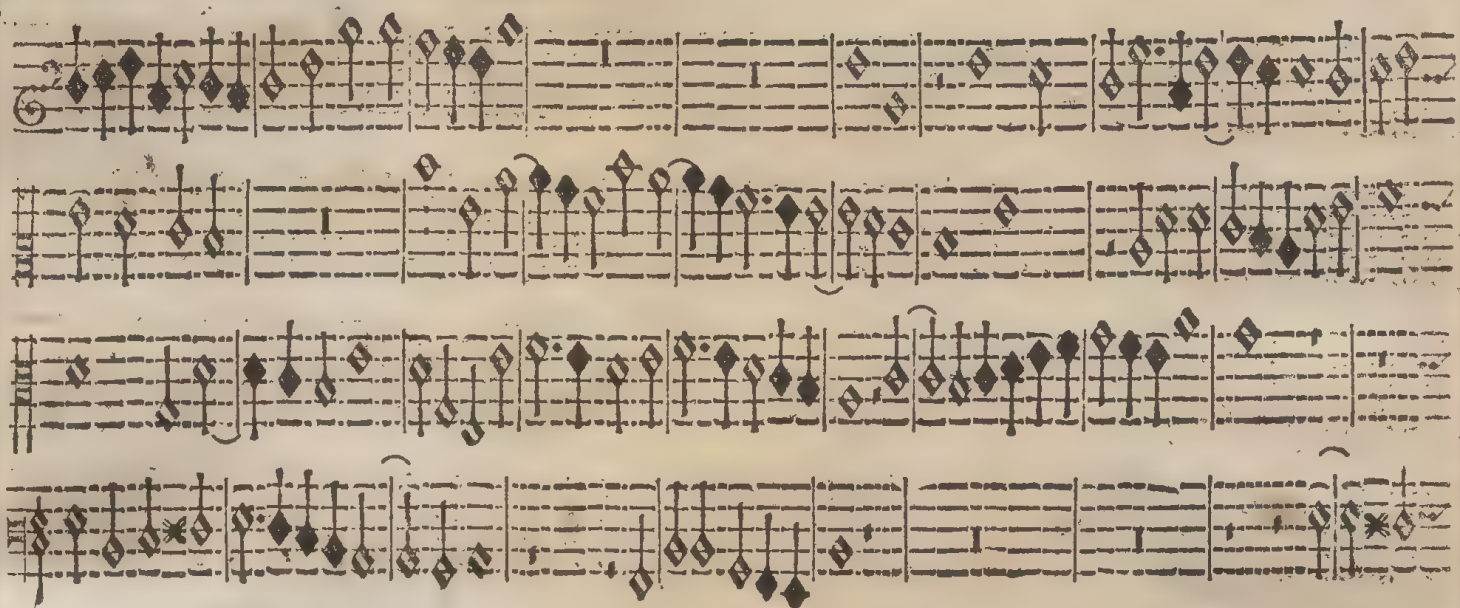


Settimo Tono con tre fughe.

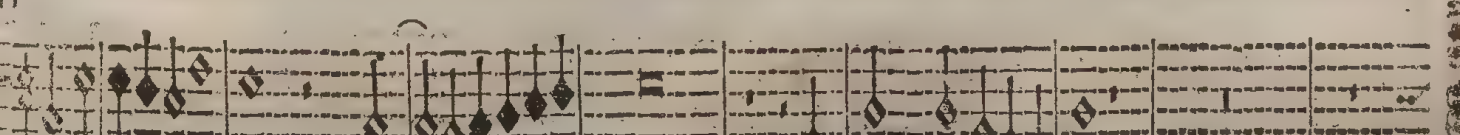
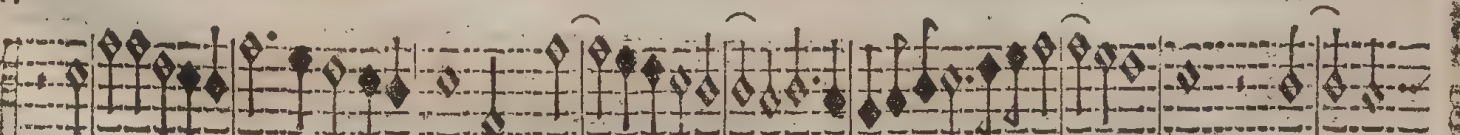
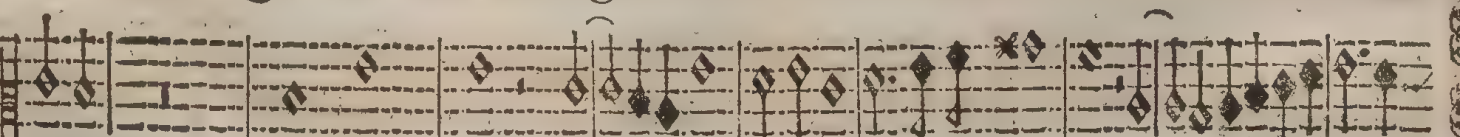
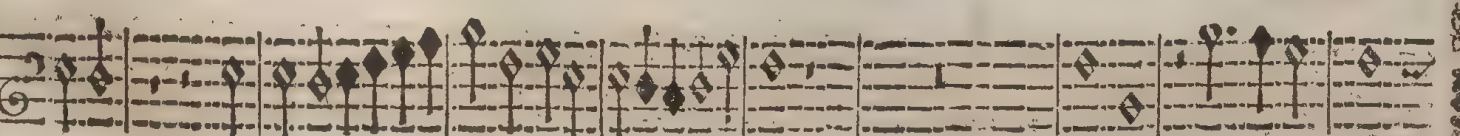
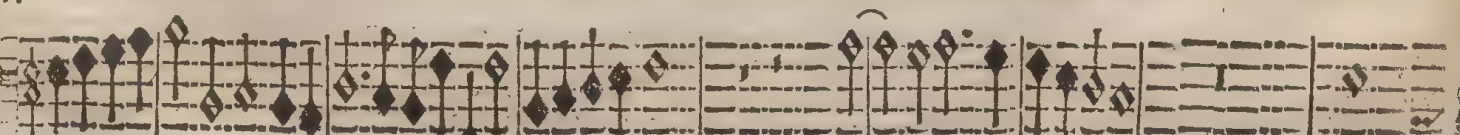
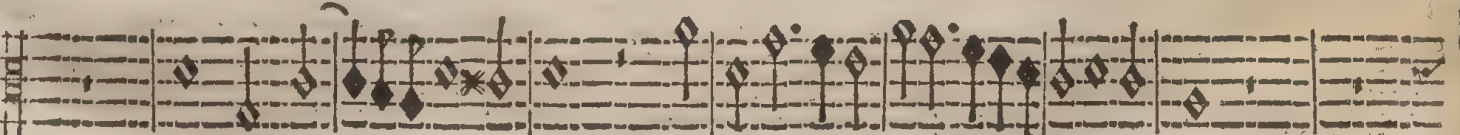
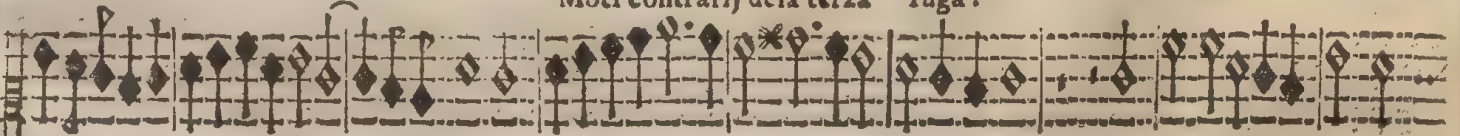


Luzaf. vfa qsto in principio del suo 7. tono, Ricercar. 'ib. 3.



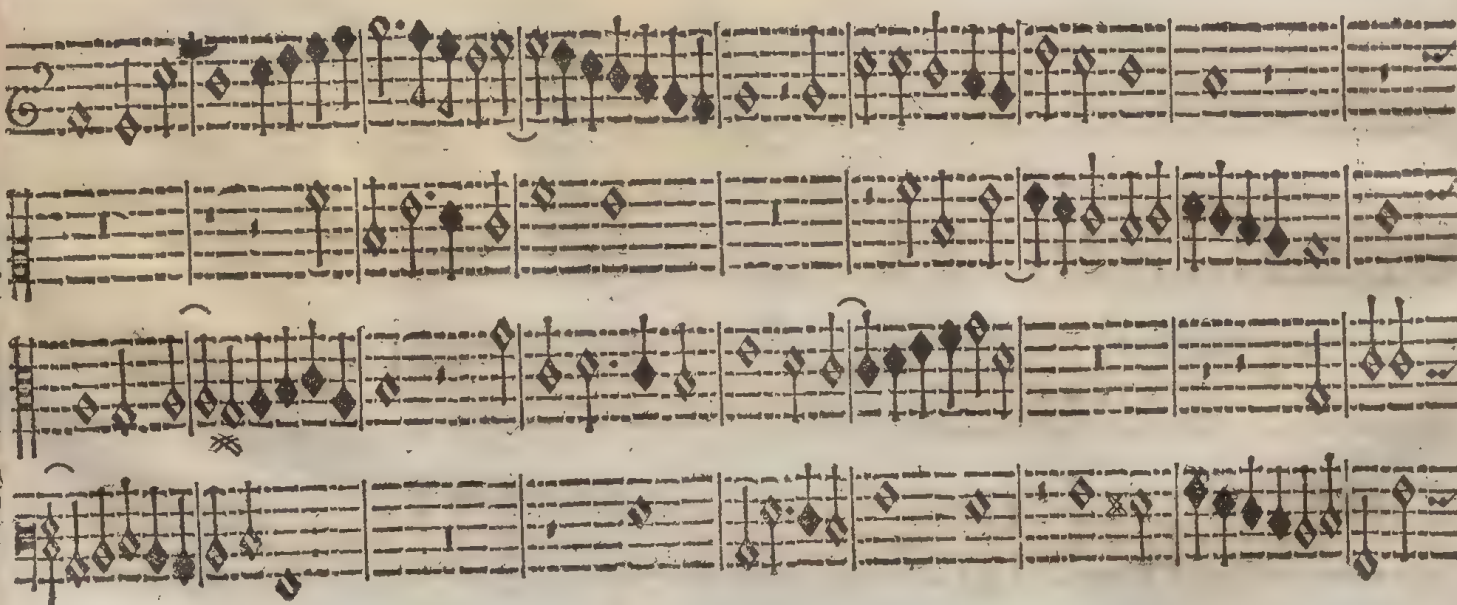
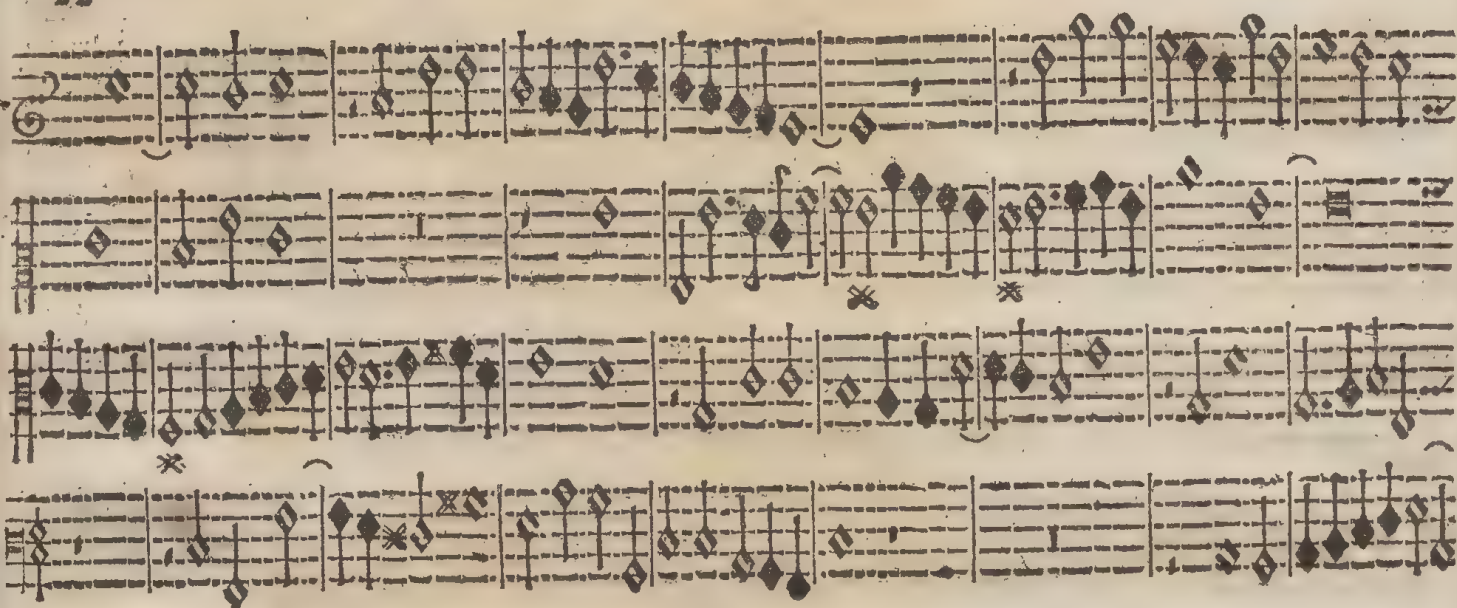


Moti contrarij dela terza fuga.

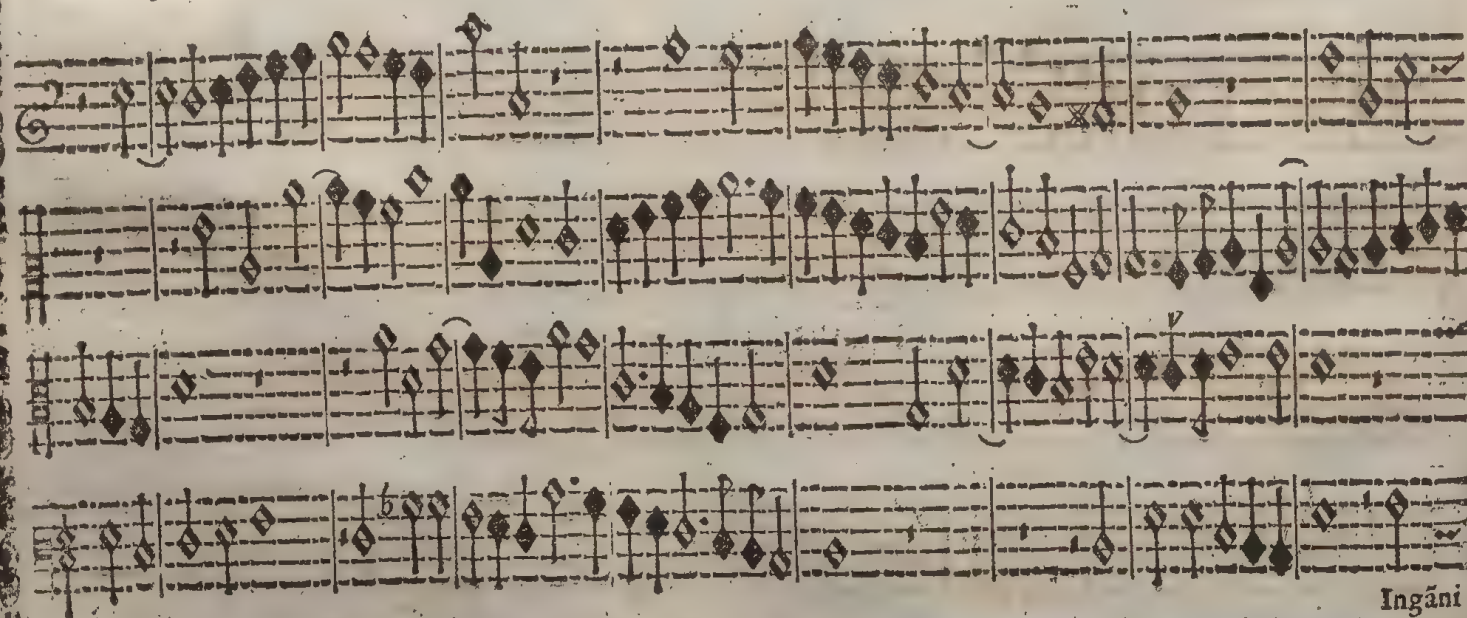


Trabaci Ricreat. L. secondo.

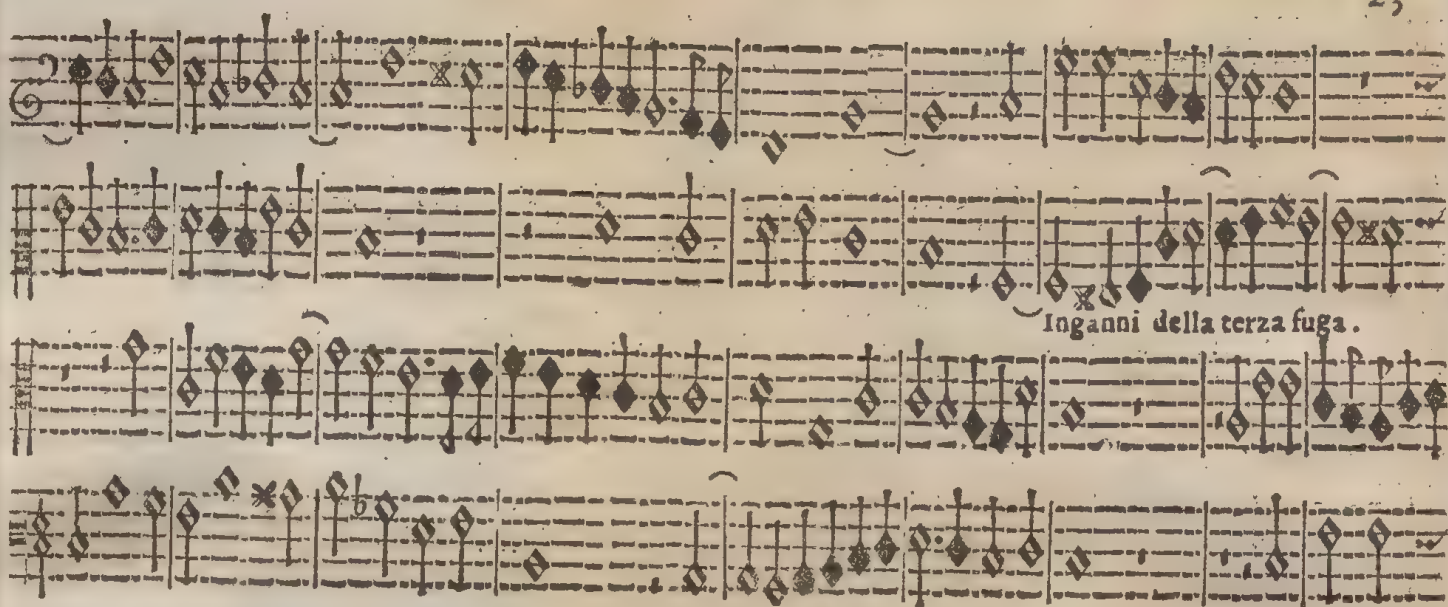
F



Cafel. 58



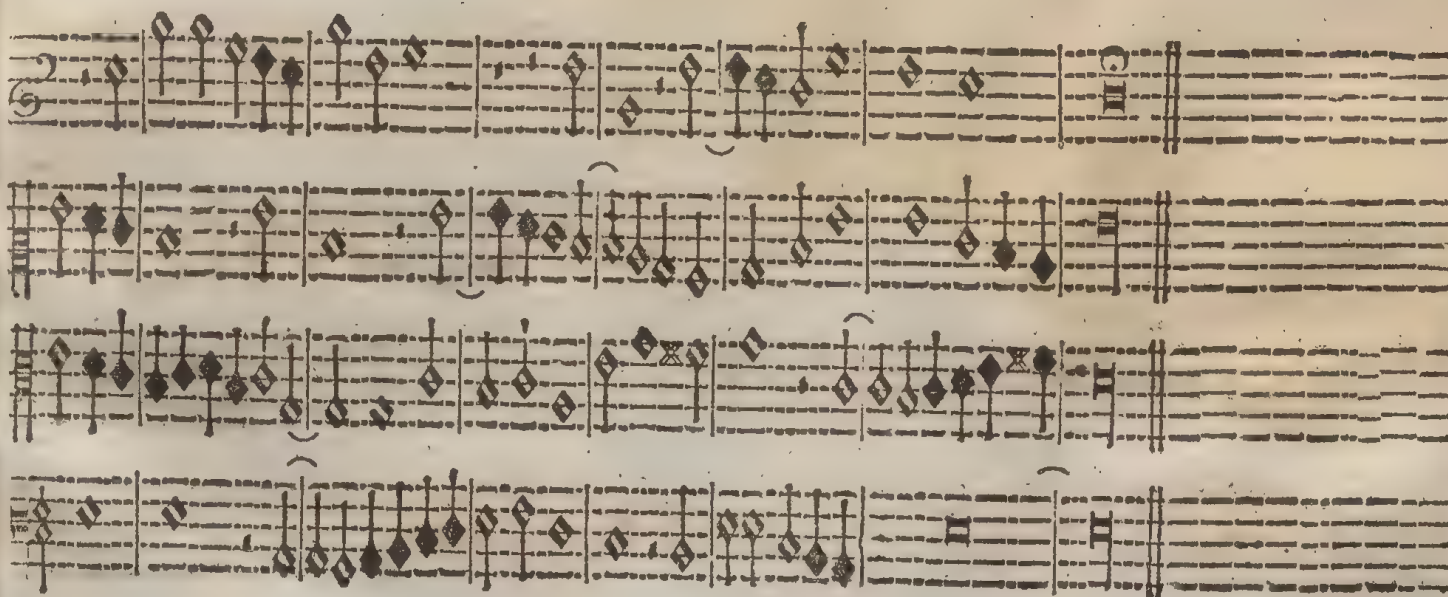
Ingāni



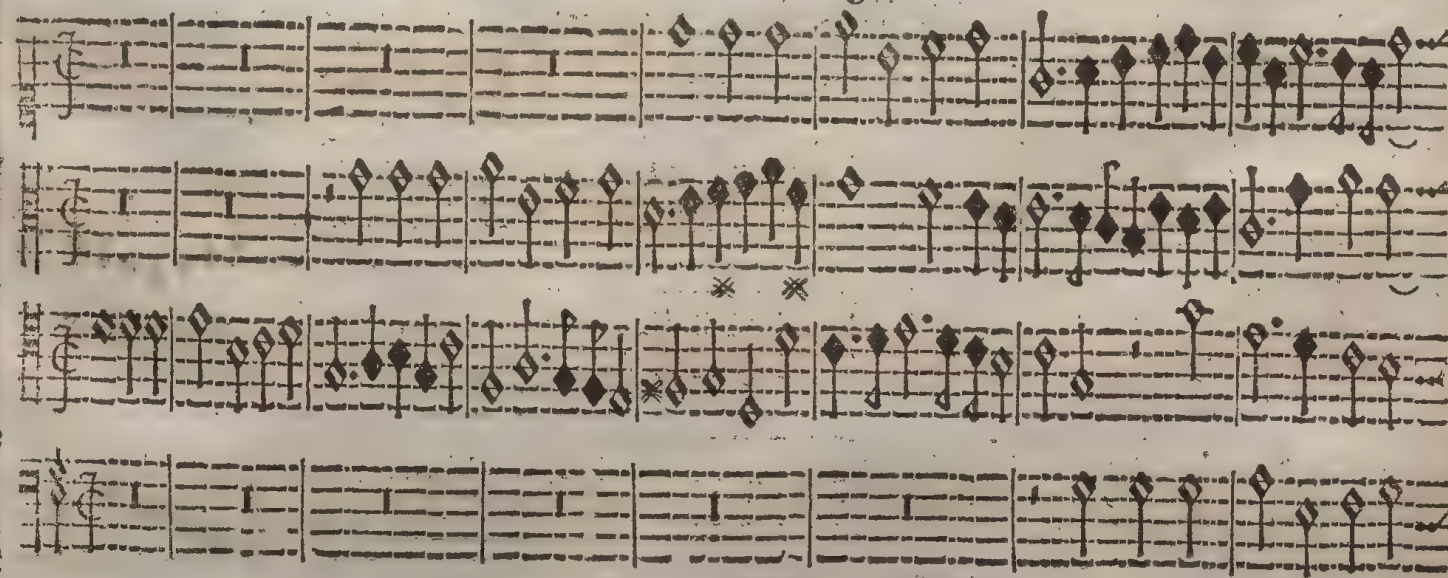
Inganni della terza fuga.

della fug. princip.

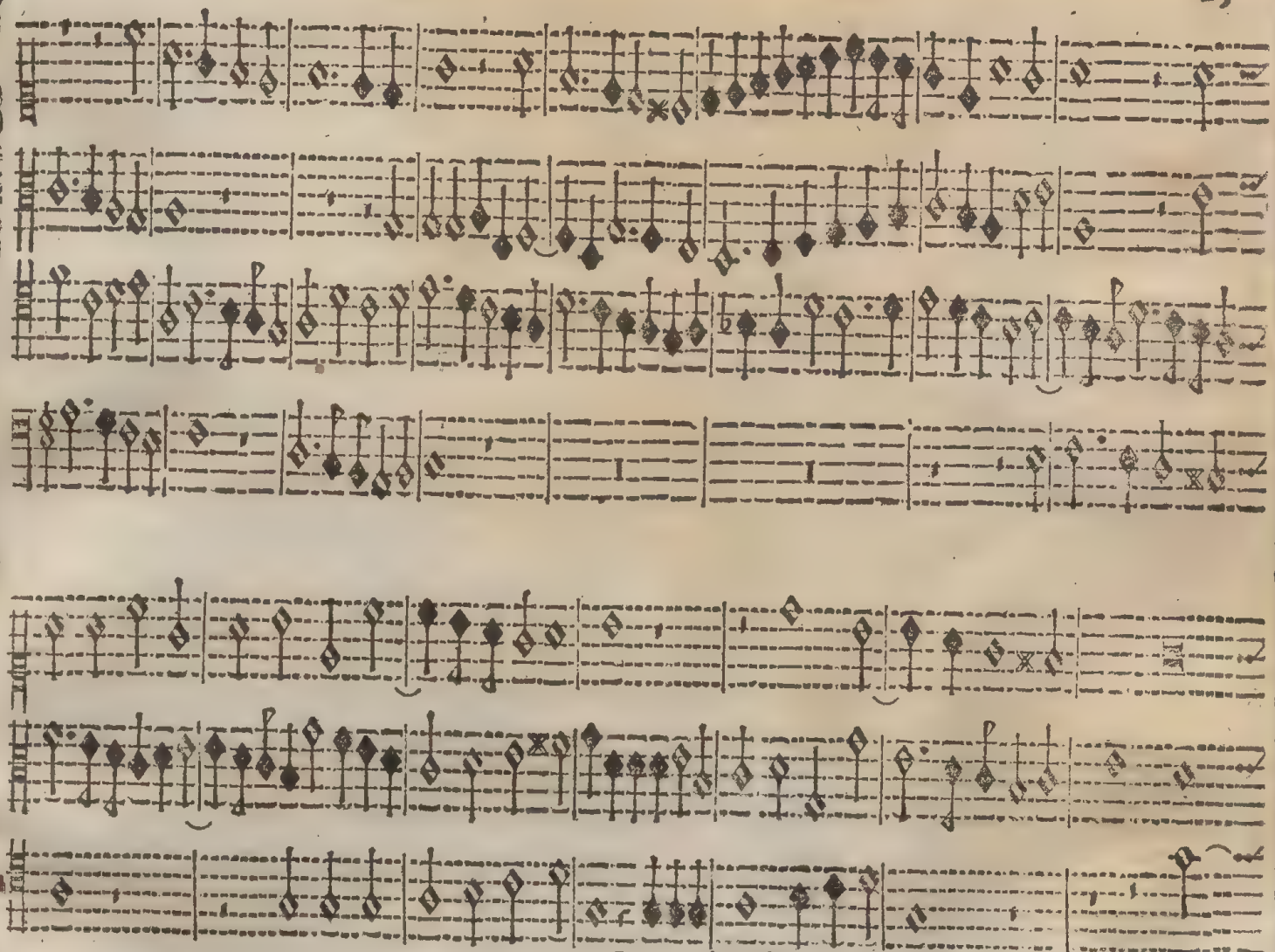
77



Ottavo Tono con tre fughe.

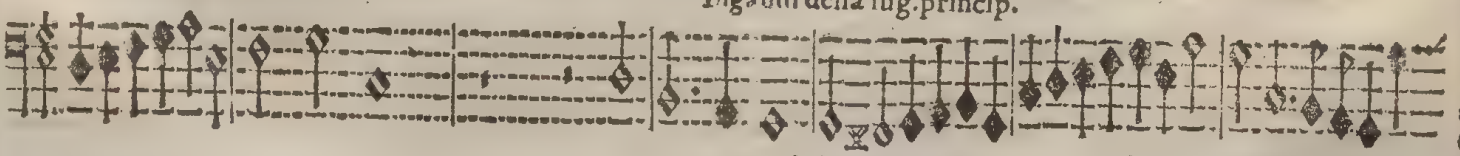






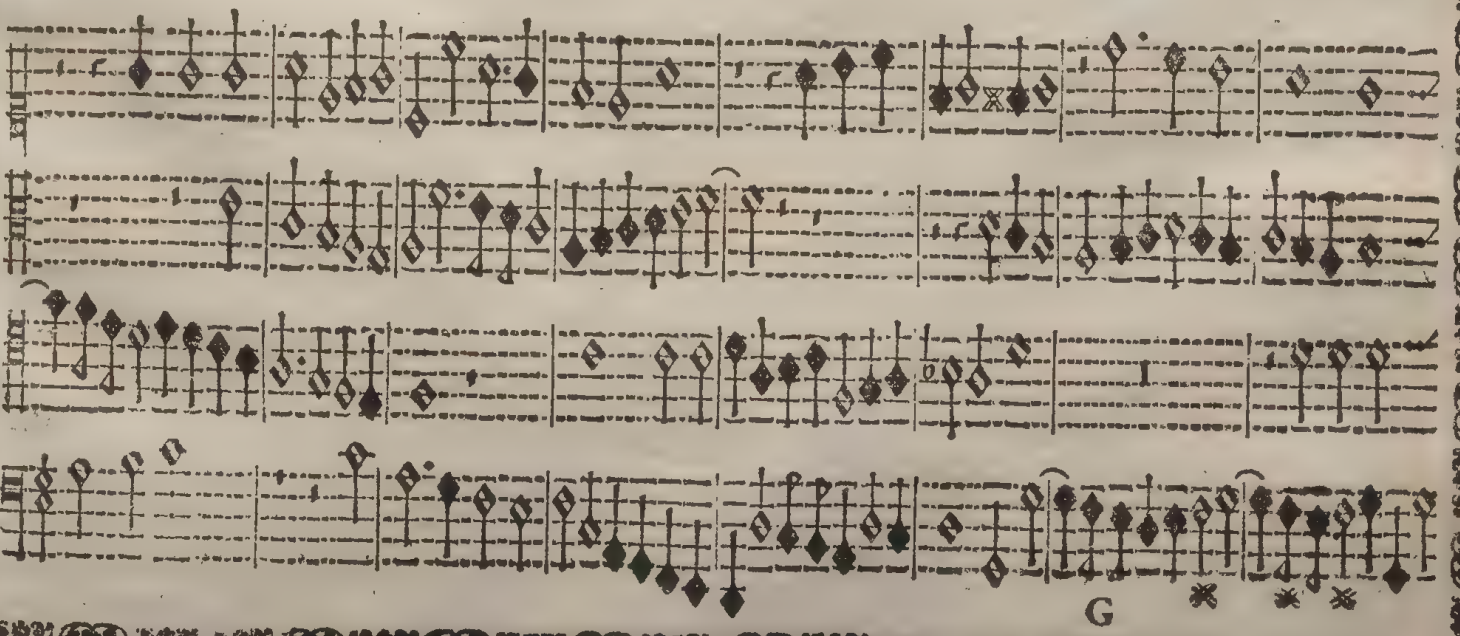
The first system of the musical score consists of five staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are connected by a brace on the left. The music is written in a single system across the top half of the page.

Ingaoni della fug. princip.

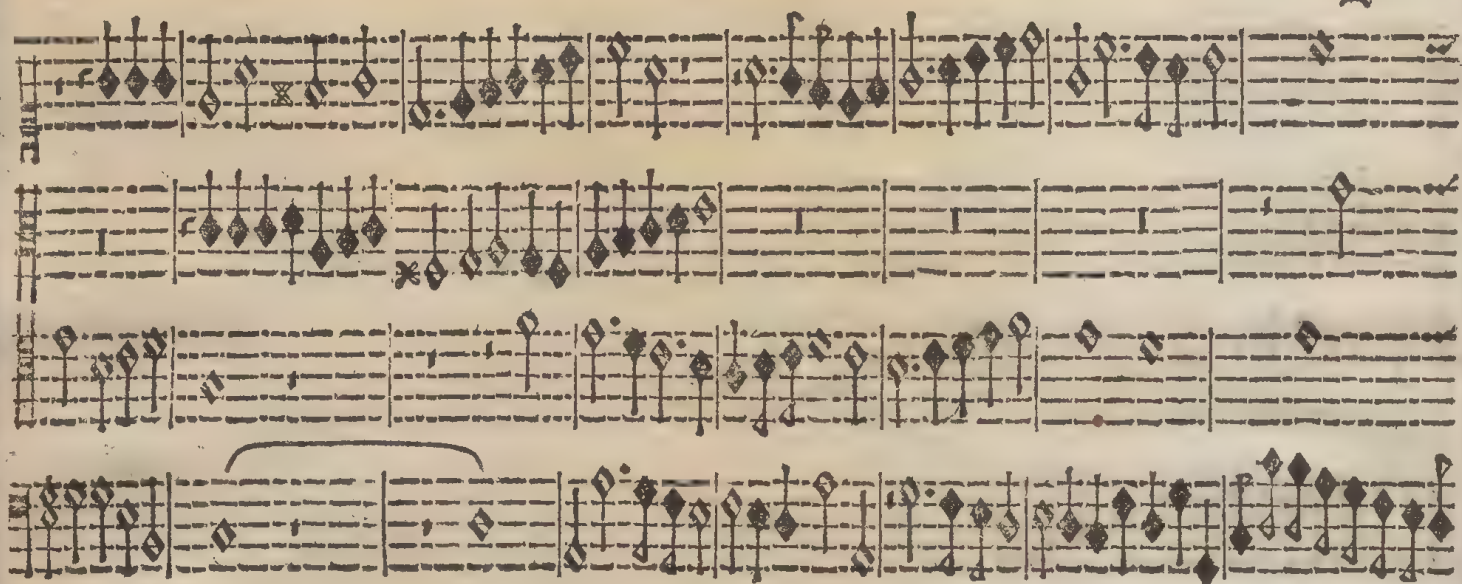


The second system of the musical score consists of two staves. It continues the musical notation from the first system, with similar dense, beamed notes.

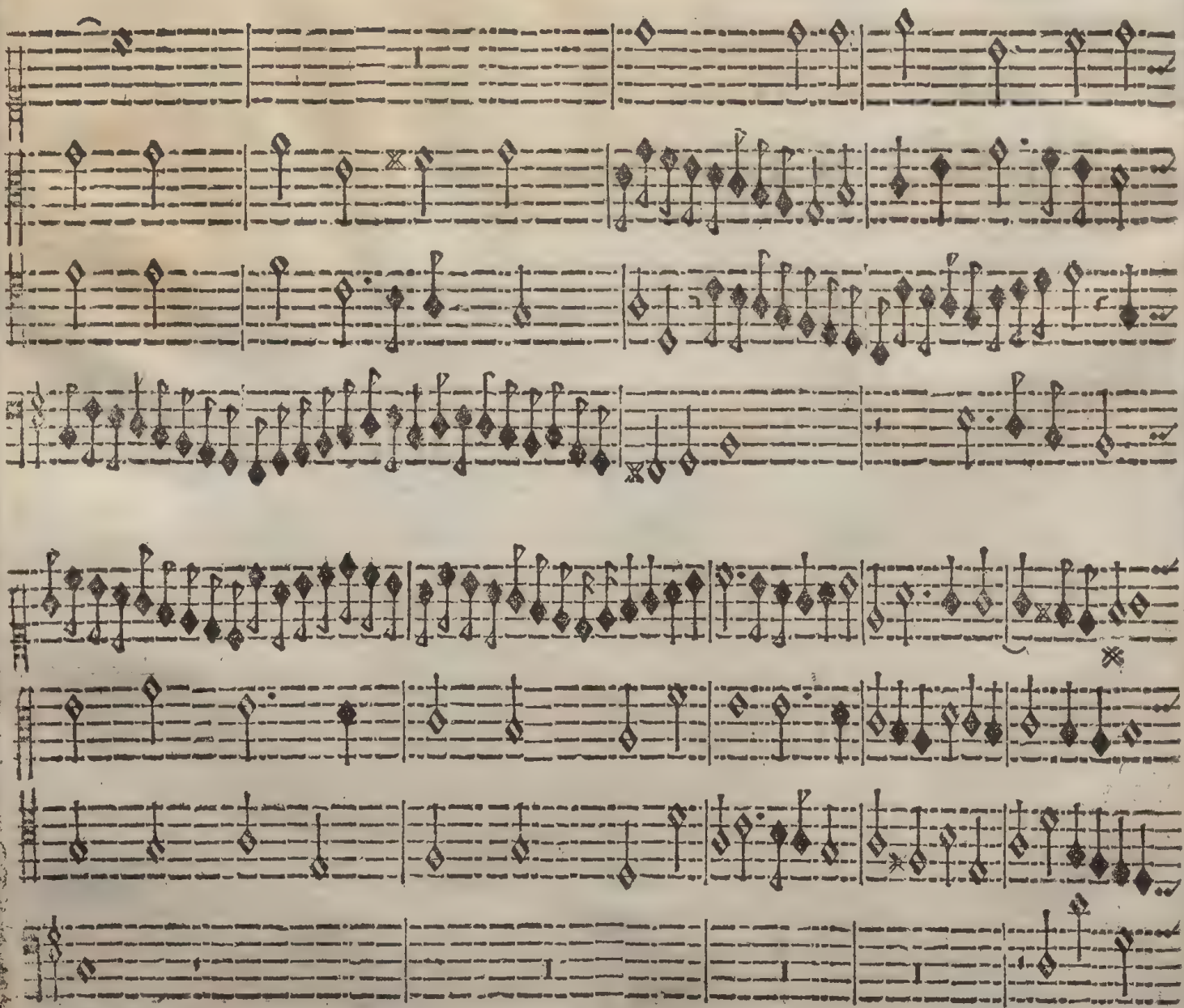
Cap. 44



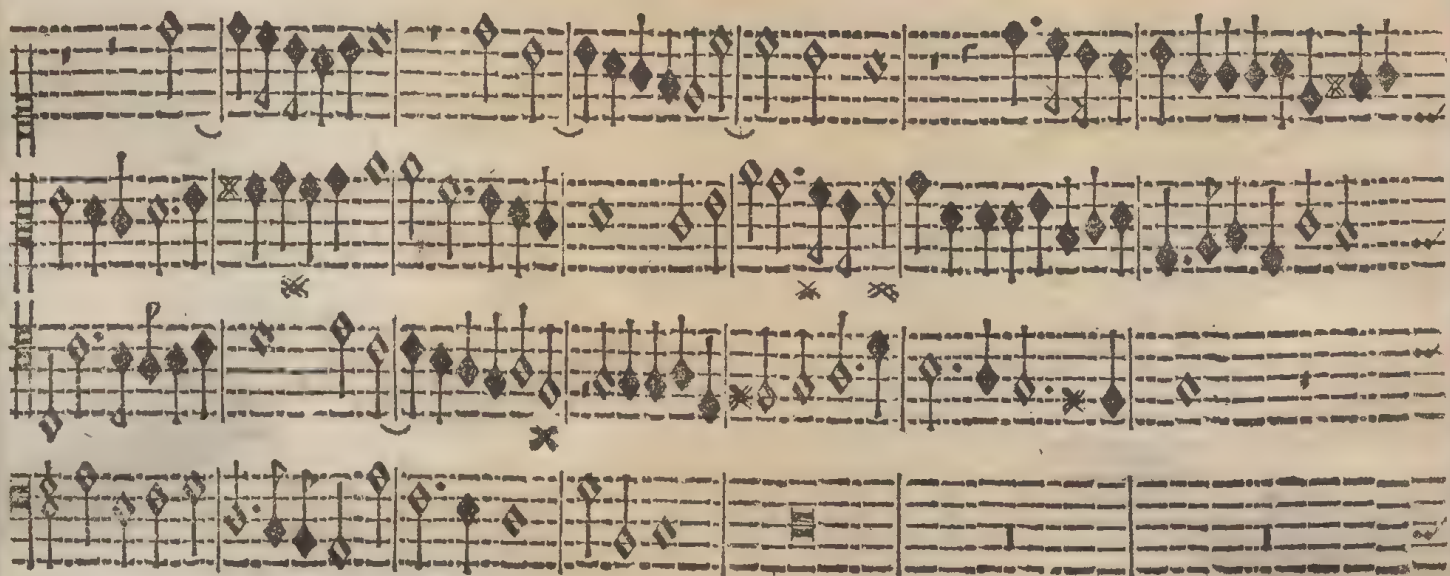
The third system of the musical score consists of four staves. It continues the musical notation, ending with a large 'G' and three asterisks at the bottom right of the system.



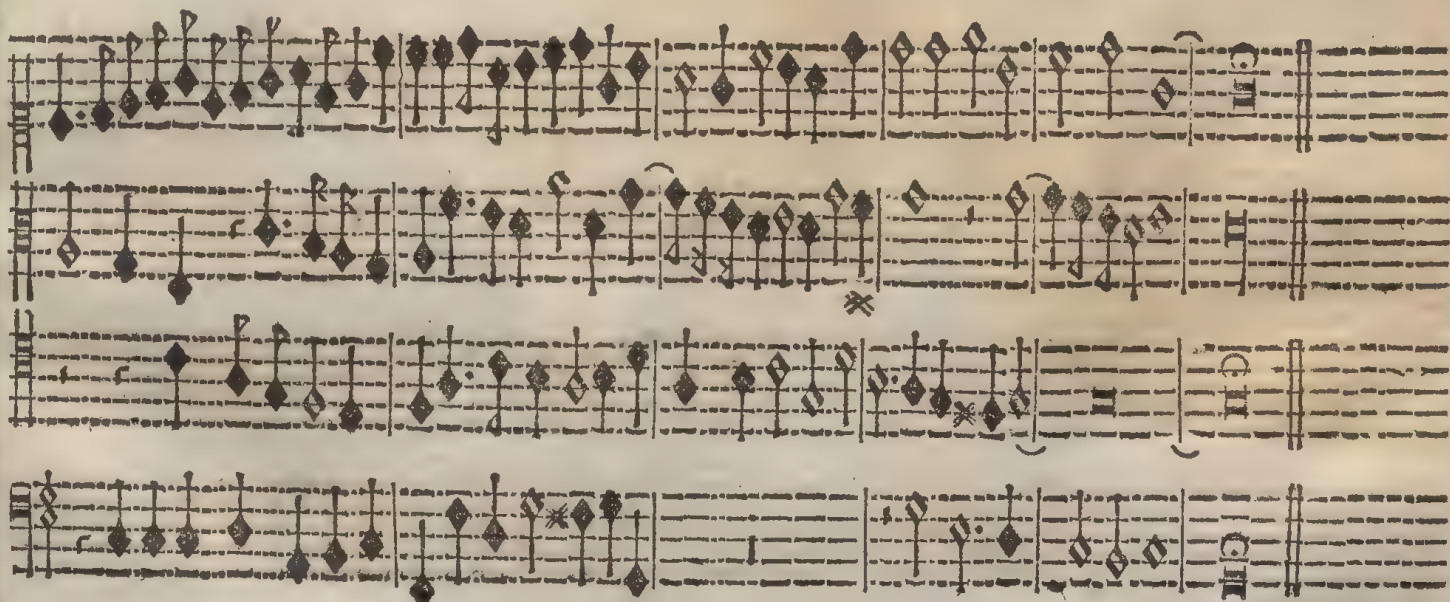
Cafel. 63



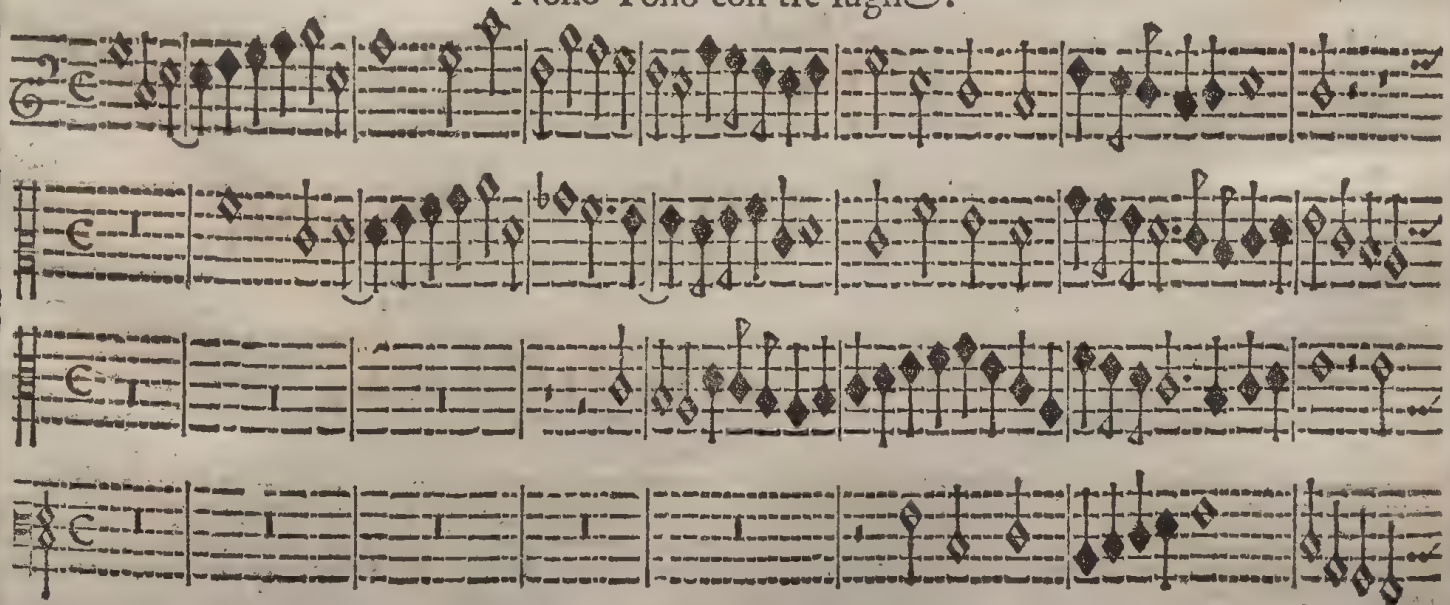
Inganni della-

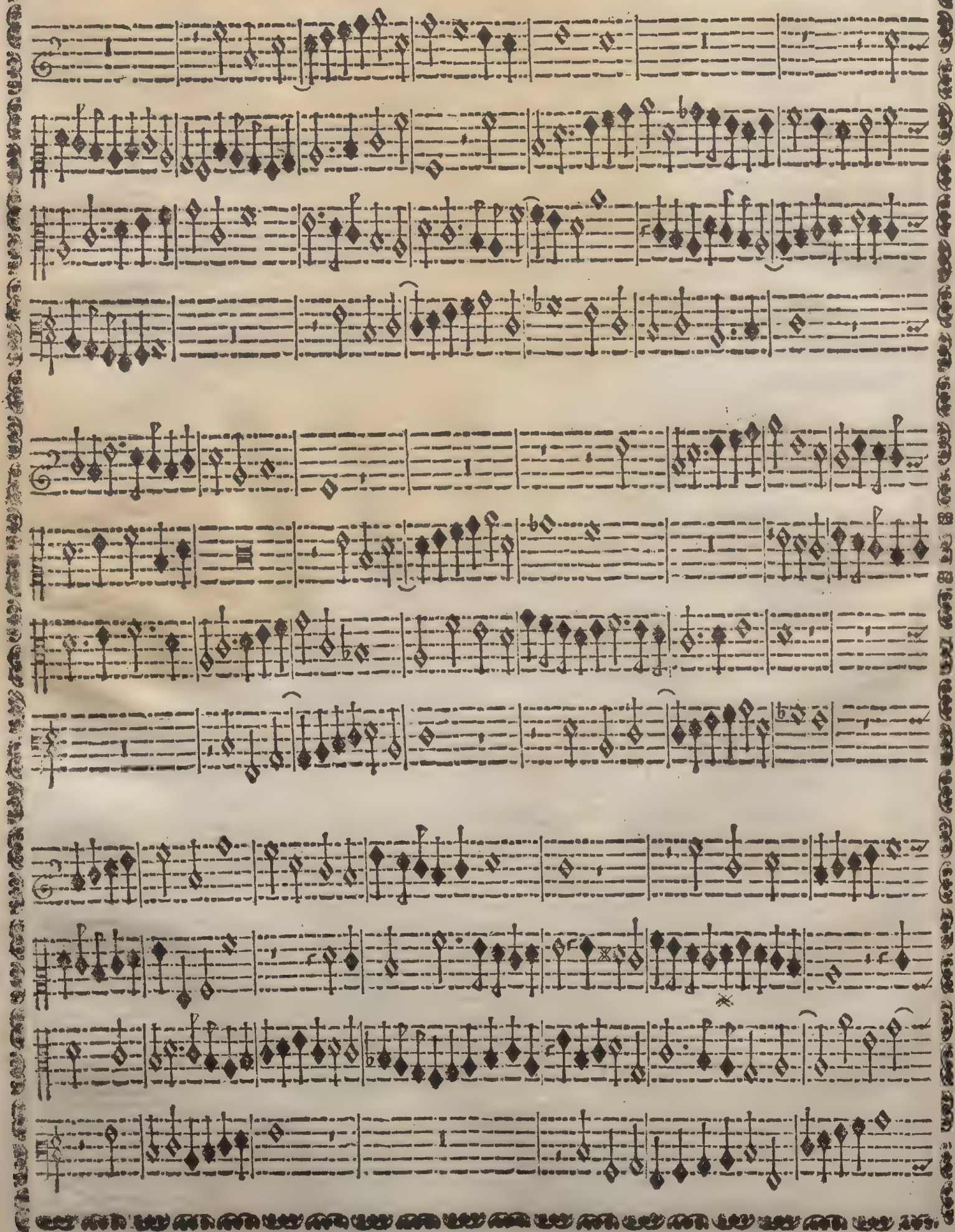


fuga Principale.



Nonno Tono con tre fughe.

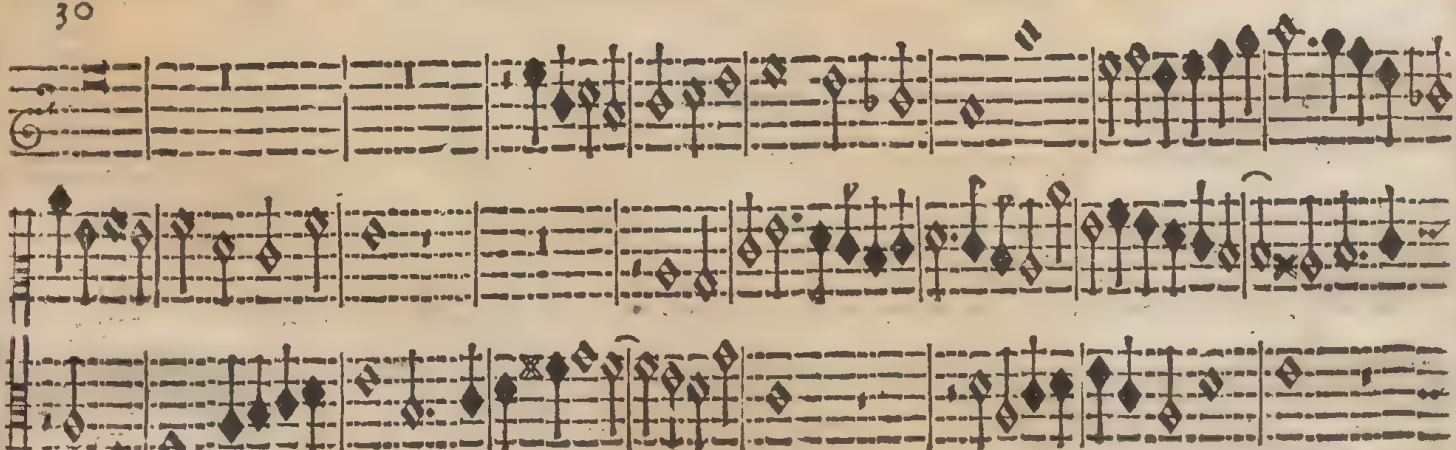




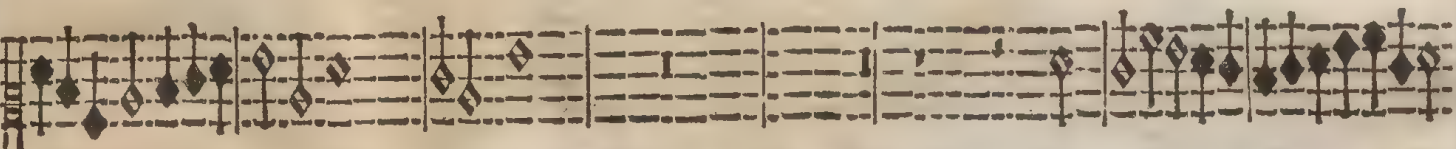
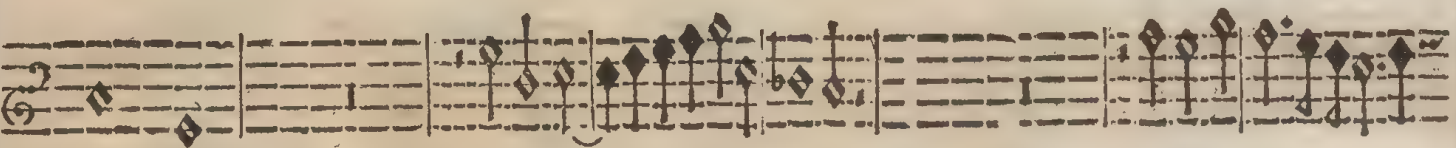
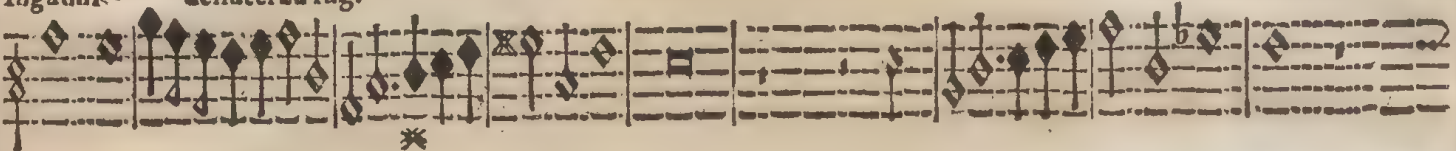
Handwritten musical score on page 29, featuring multiple staves of music. The notation includes various notes, rests, and accidentals, typical of a fugue. The score is divided into sections by the text "Inganni della seconda fuga." and "Inganni della terza fuga.".

Inganni della seconda fuga.

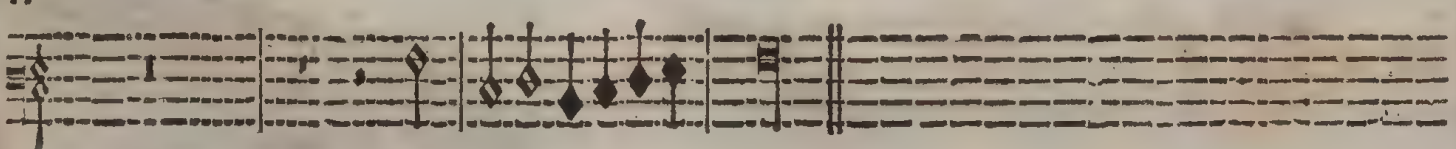
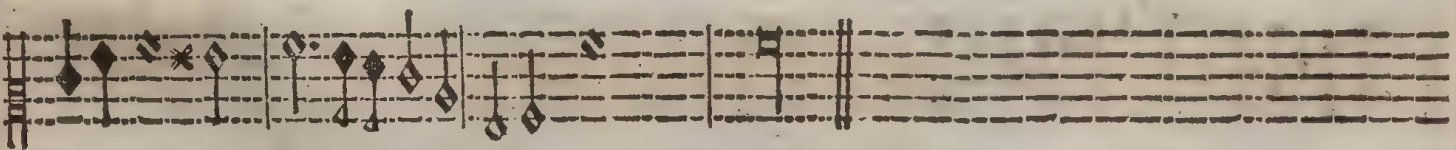
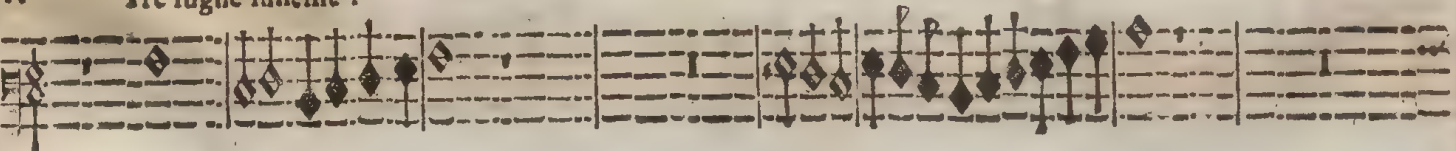
H Inganni della terza fuga.



Inganni. dell'aterza fug.



Tre fughe insieme.



Decimo Tono con tre fughe.

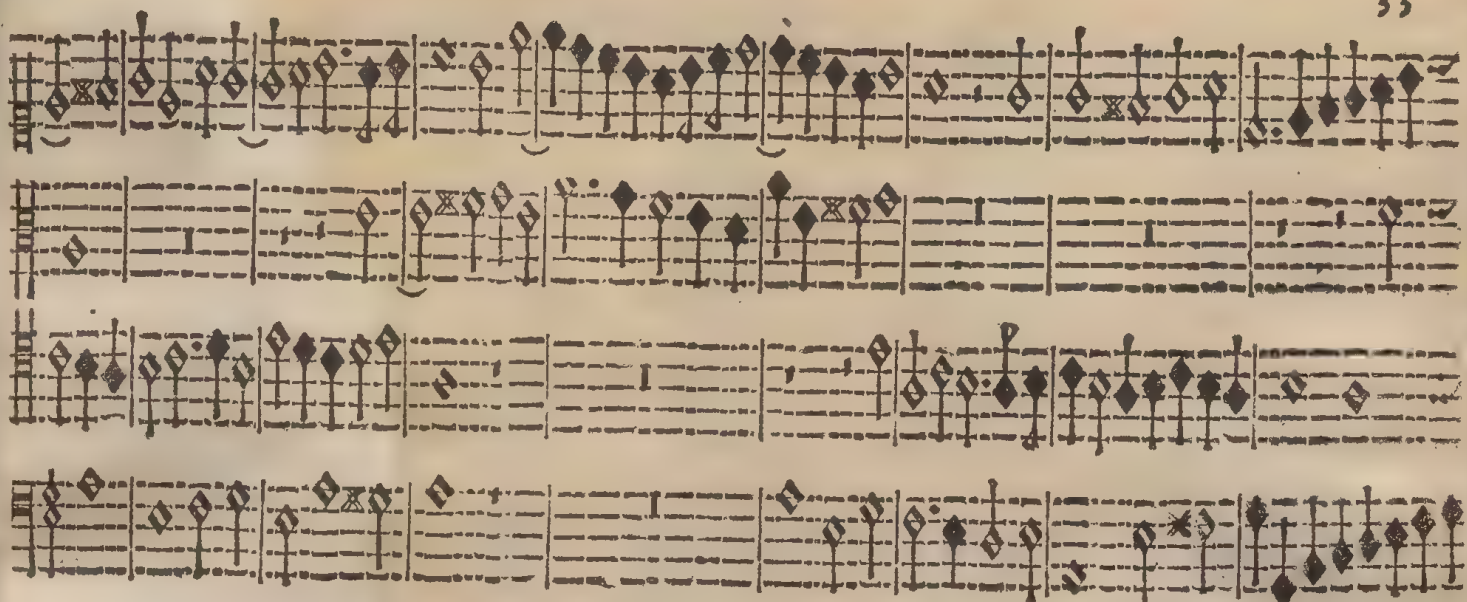
31

This page contains a handwritten musical score for a piece titled "Decimo Tono con tre fughe." The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation is in a historical style, featuring diamond-shaped notes and various rests. The first two staves are relatively simple, with long horizontal lines indicating rests. The subsequent staves introduce more complex rhythmic patterns and melodic lines, including some with accidentals (sharps and naturals). The score is framed by a decorative border consisting of a repeating pattern of small, stylized floral or foliate motifs. The paper shows signs of age, with some discoloration and wear along the edges.

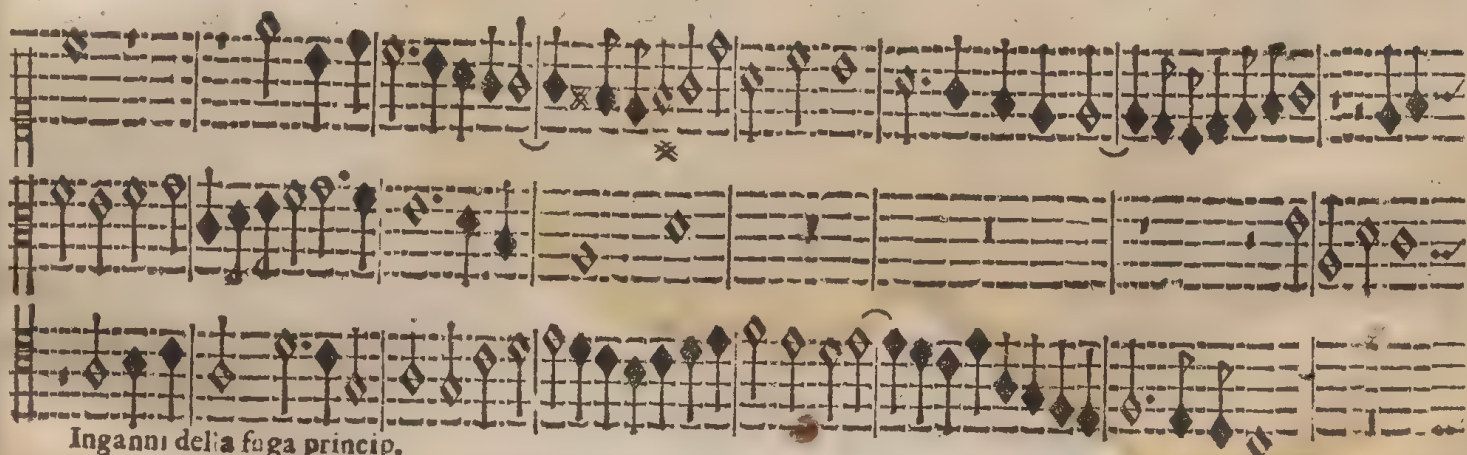
Handwritten musical score on page 32, featuring ten staves of music. The notation includes various notes, rests, and decorative elements. The page is framed by a decorative border.

Labels within the score include:

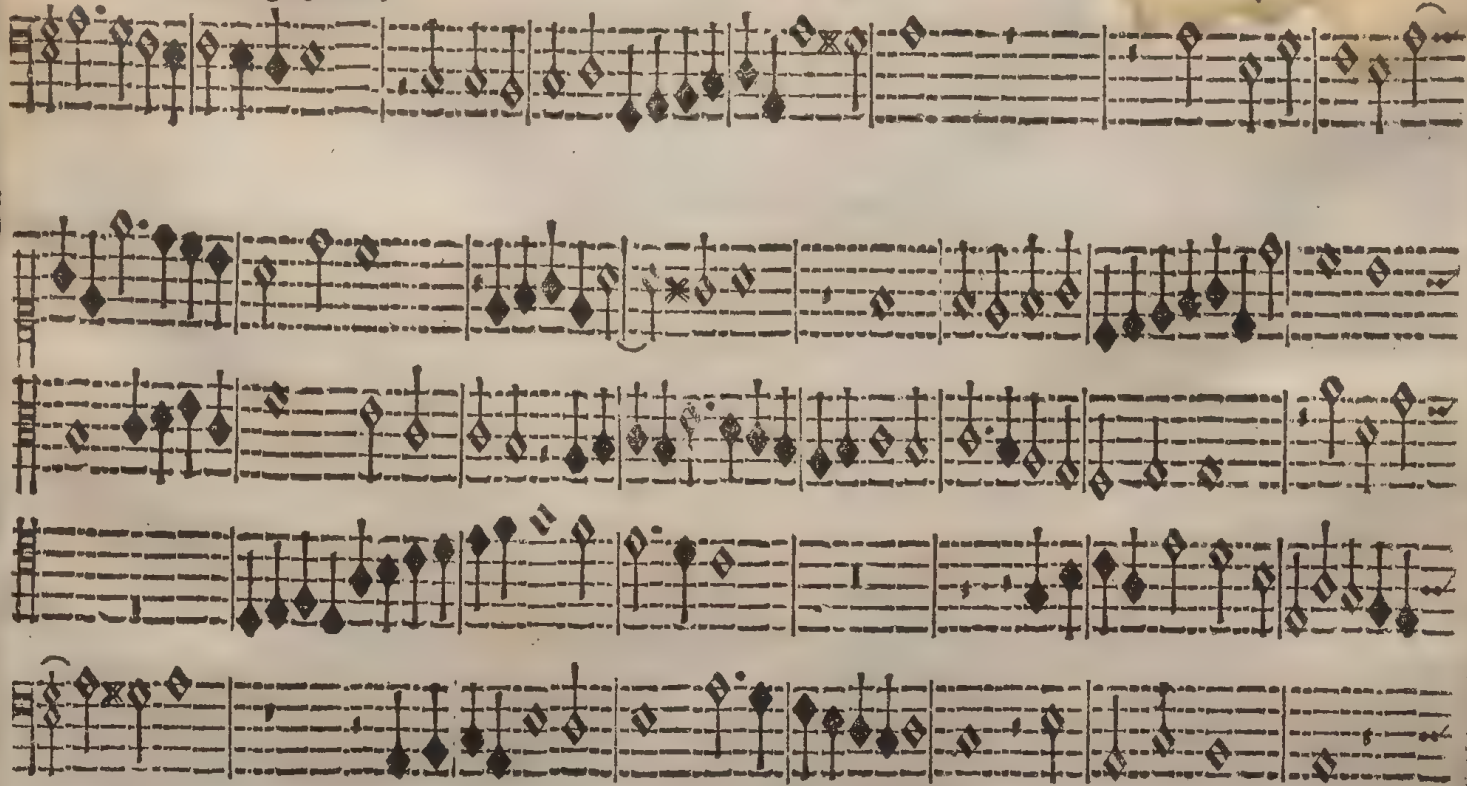
- Inganni del* (located above the eighth staff)
- * * * Casel. 37.* (located below the eighth staff)
- la terza fuga.* (located below the ninth staff)



Casel. 57



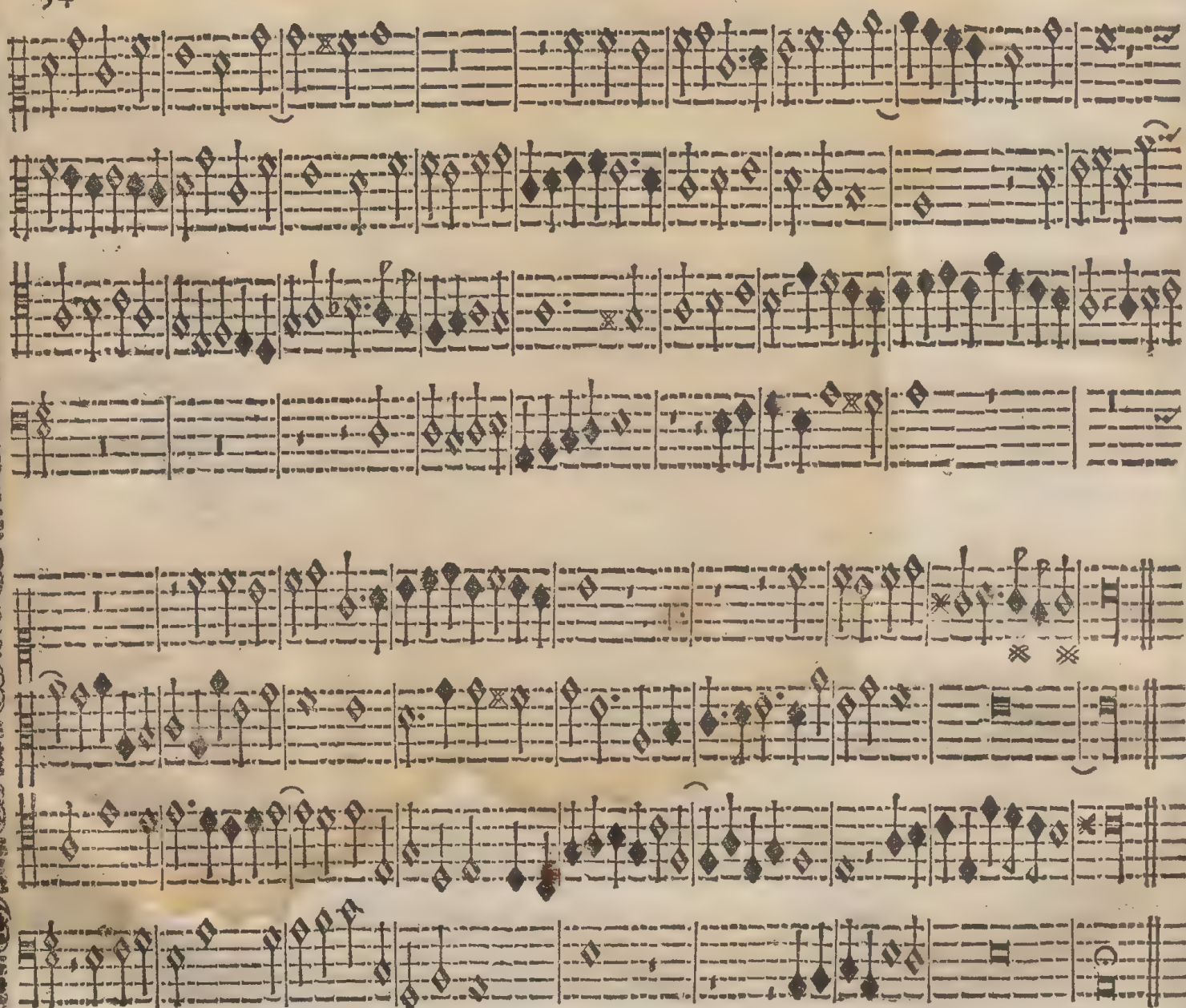
Inganni della fuga princip.



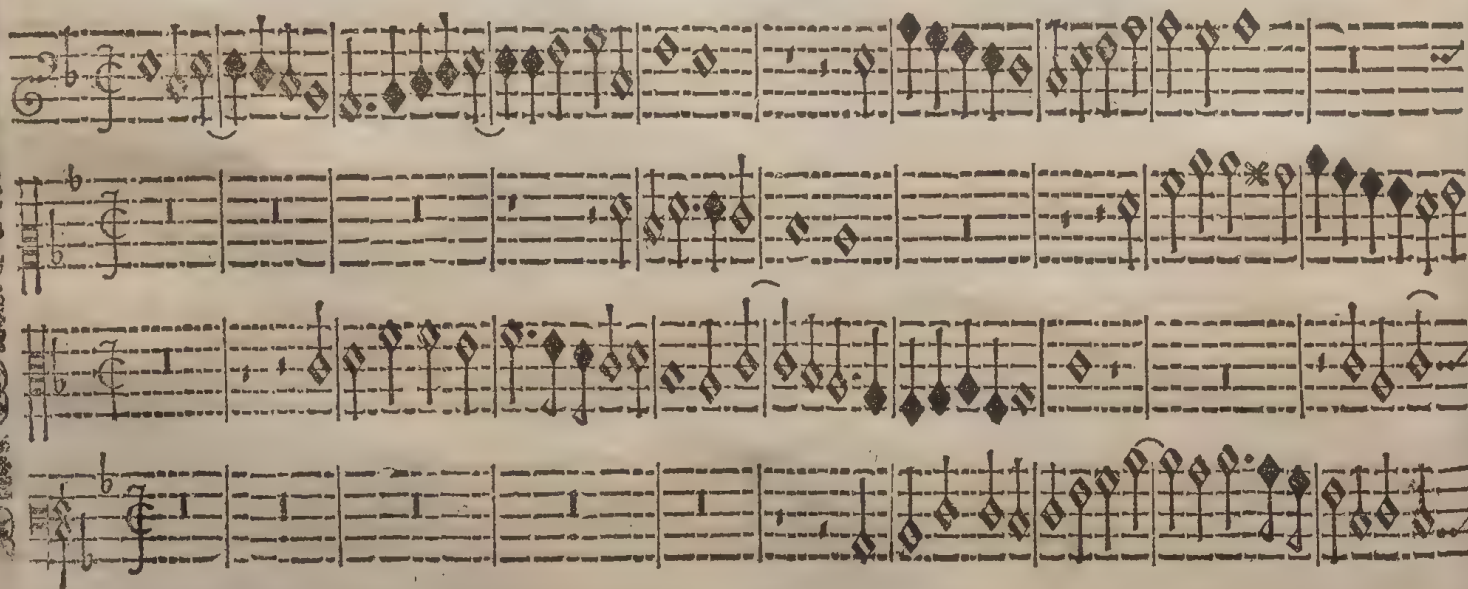
Casel. 67

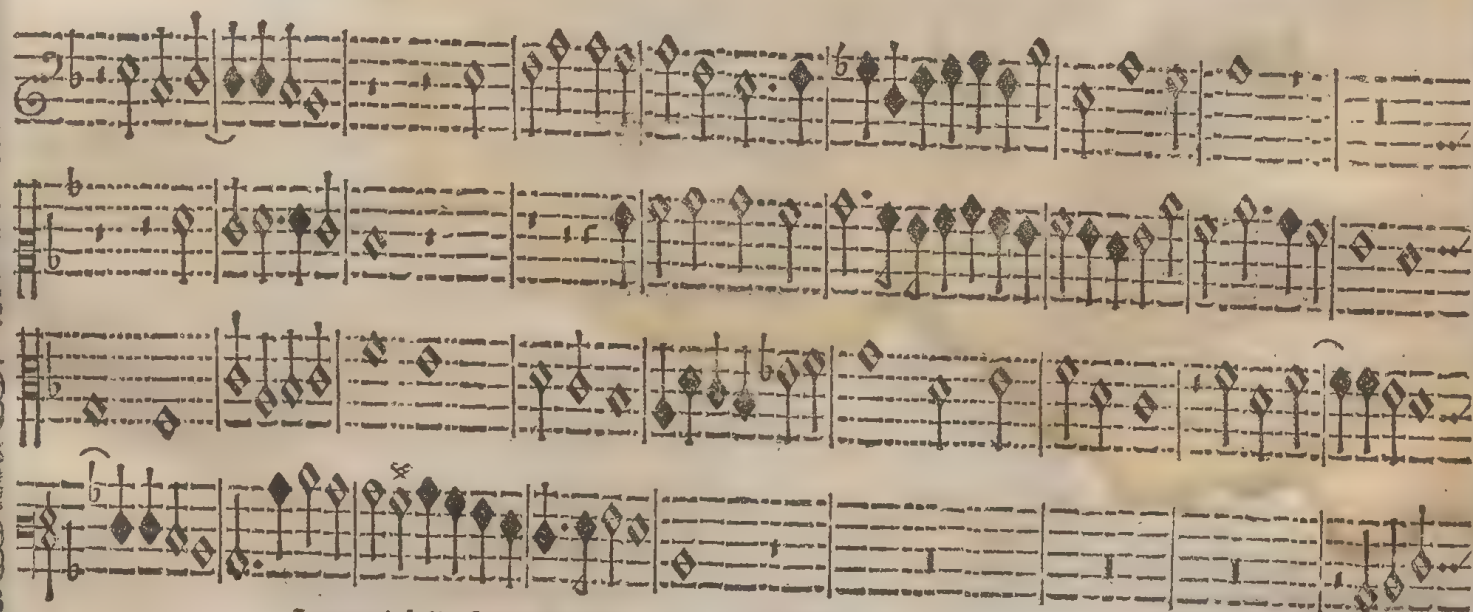
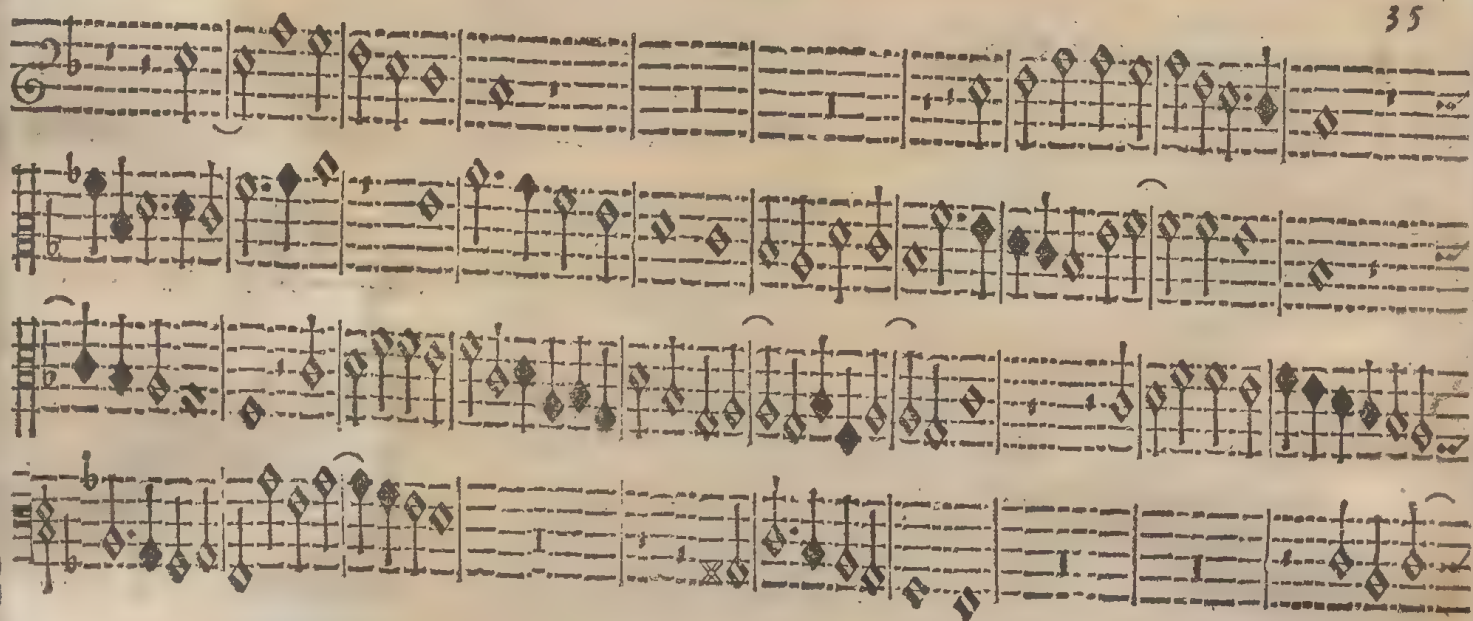
Ricerc. Trab. L. sec.

I

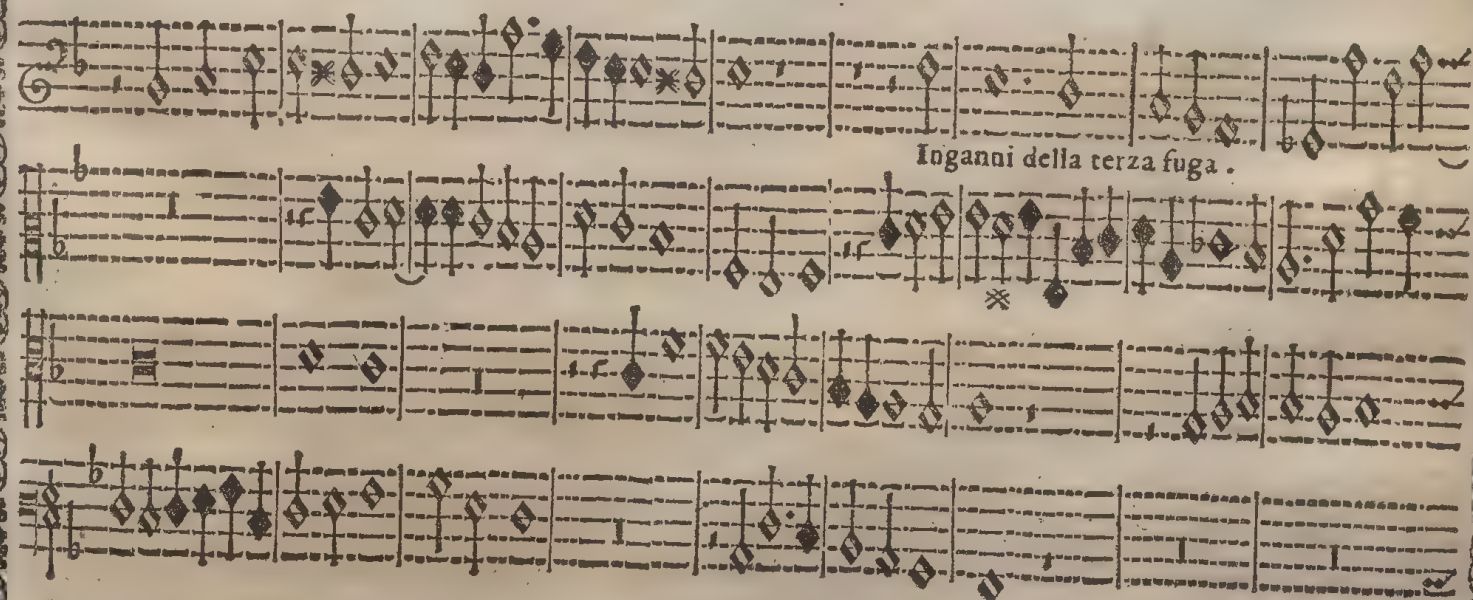


Vndecimo Tono con tre fughe.

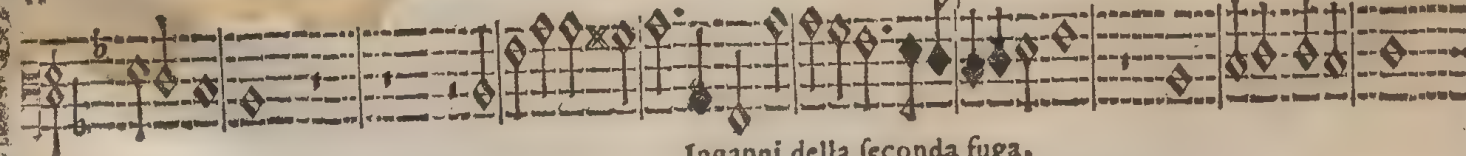
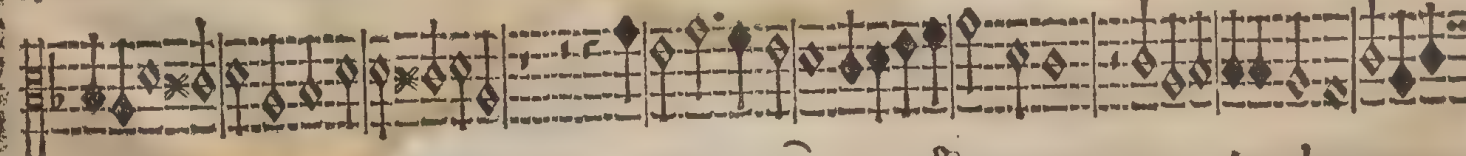
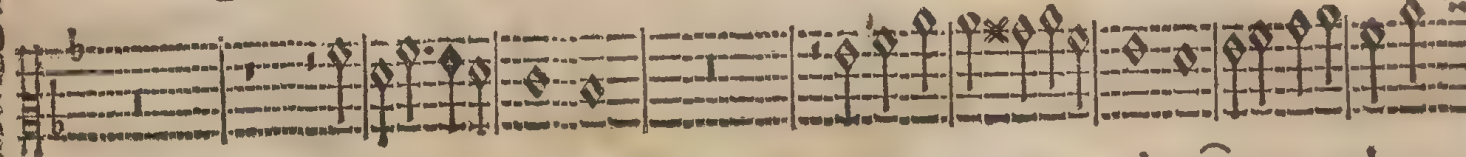
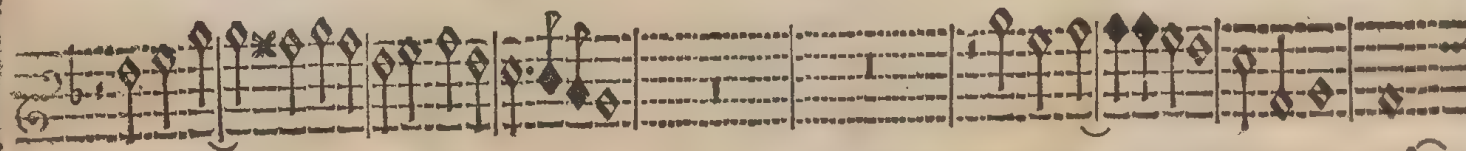
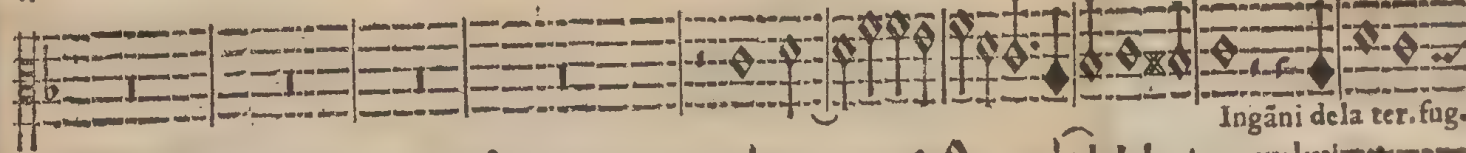
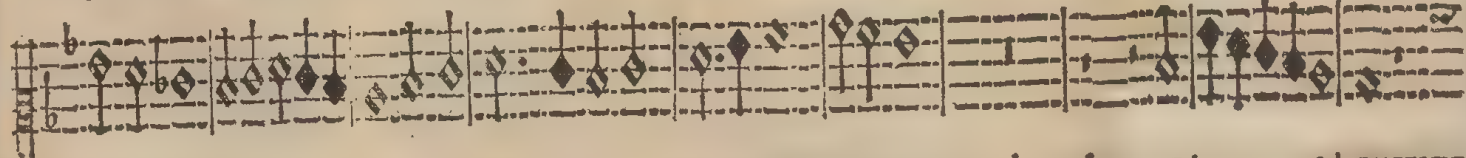
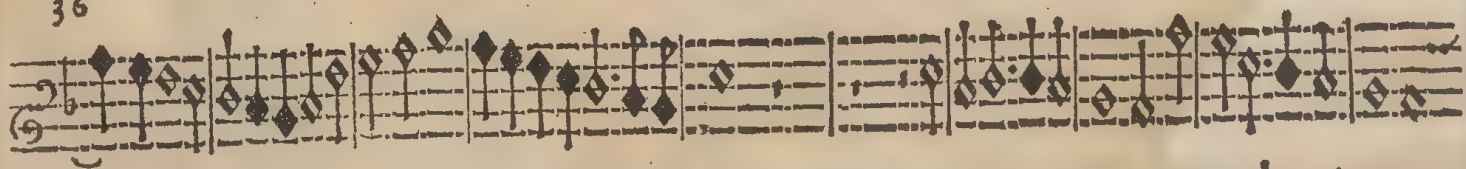




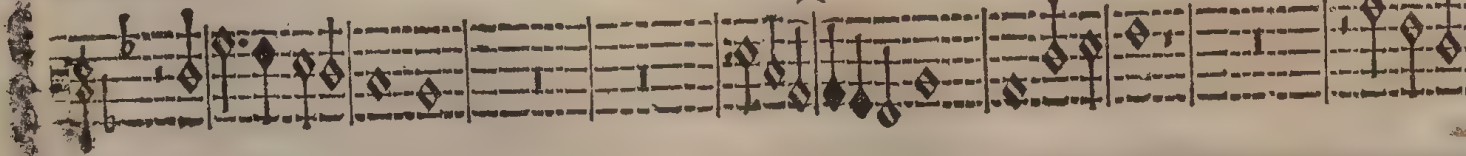
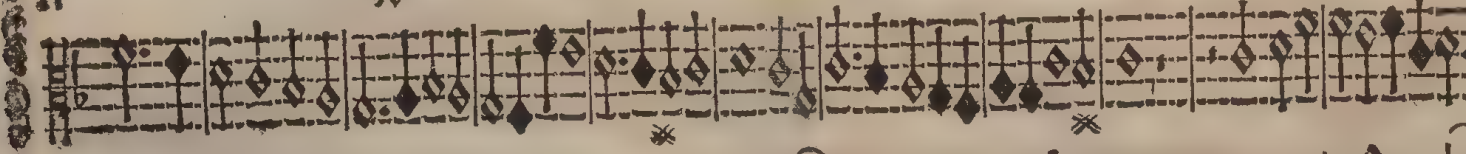
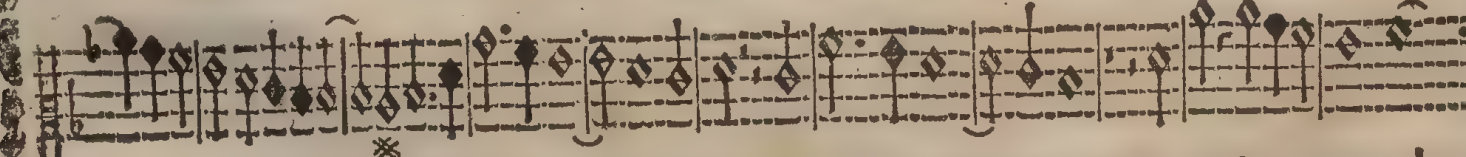
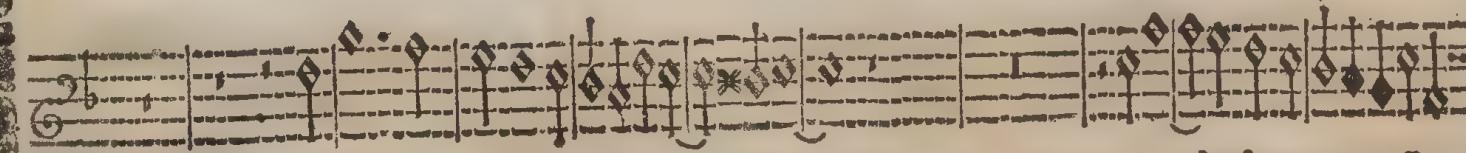
Inganni della seconda fuga.



Inganni della terza fuga.

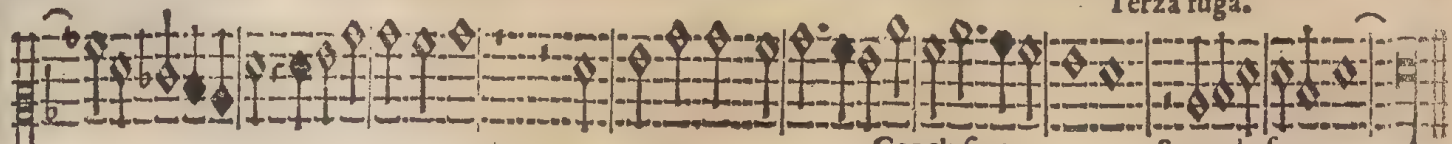


Inganni della seconda fuga.





Terza fuga.



Conclusione.

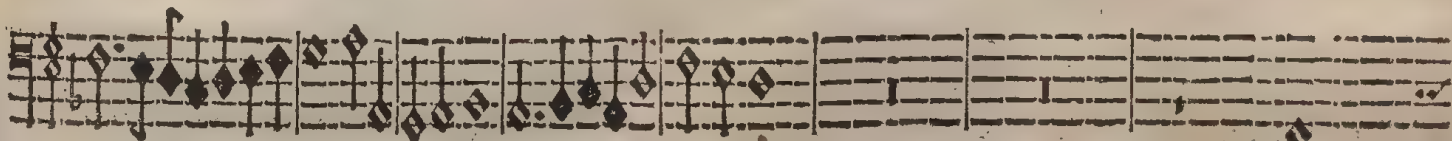
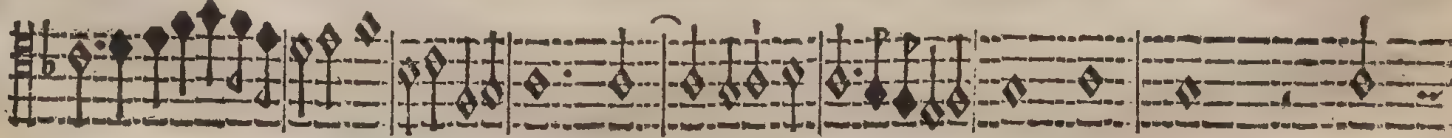
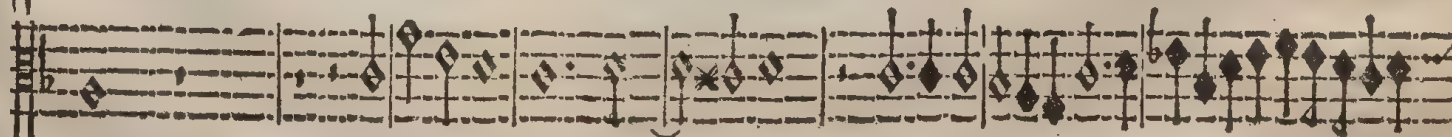
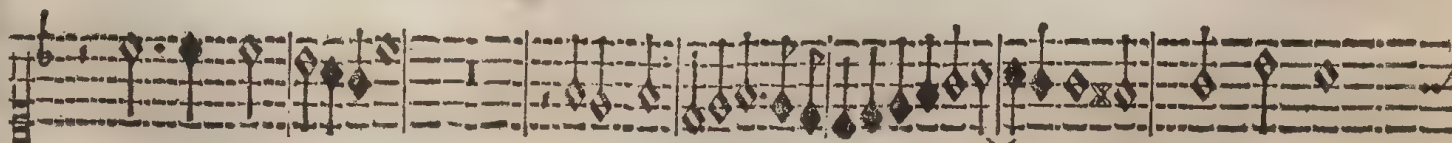
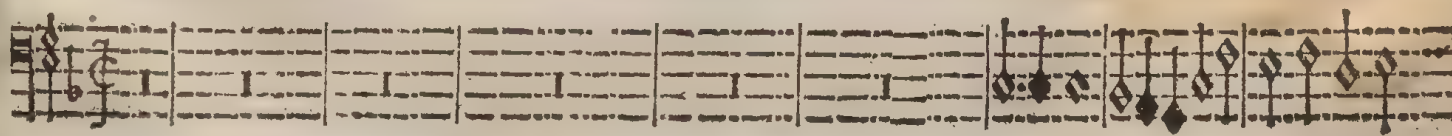
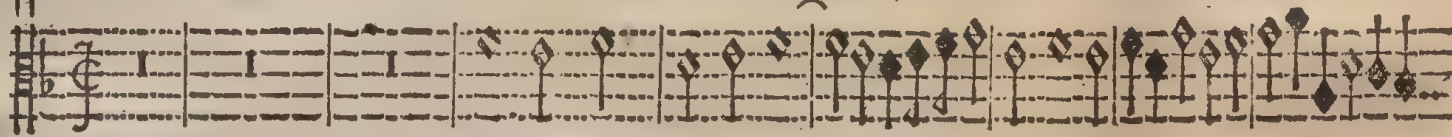
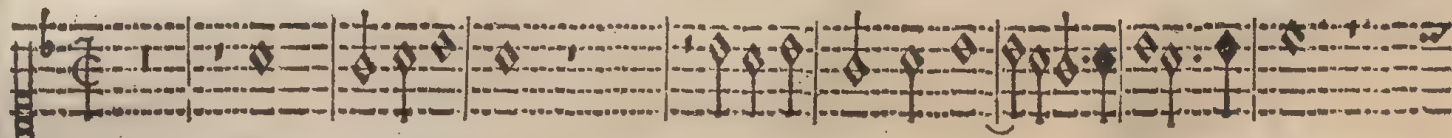
Seconda fuga.



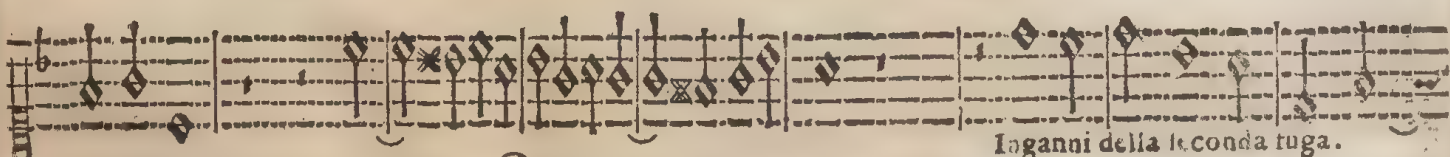
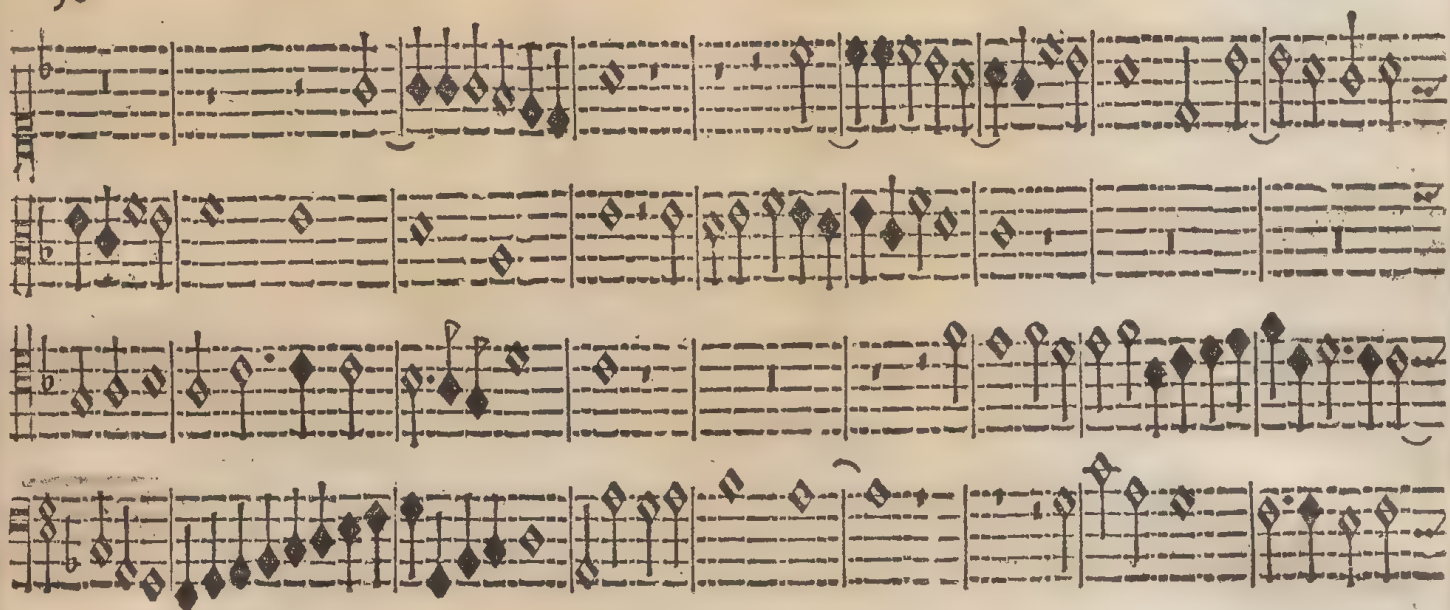
Prima fug. p ingan.



Duodecimo Tono con Quattro fughe.



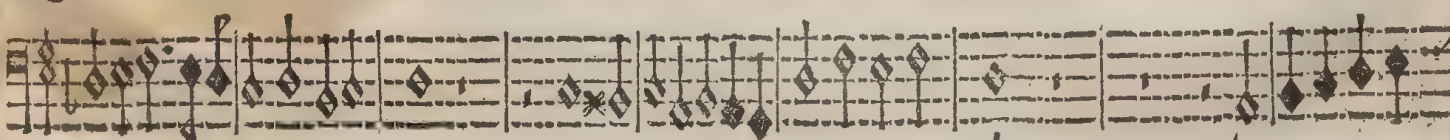
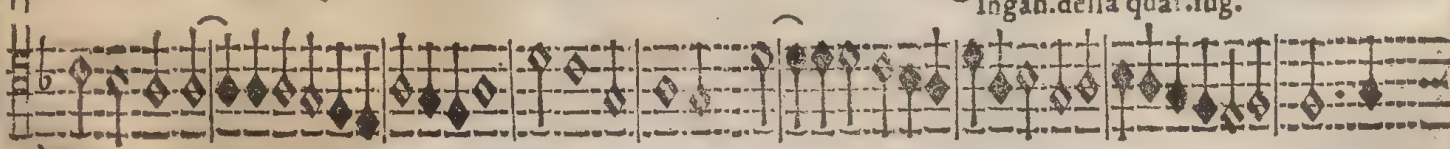
K



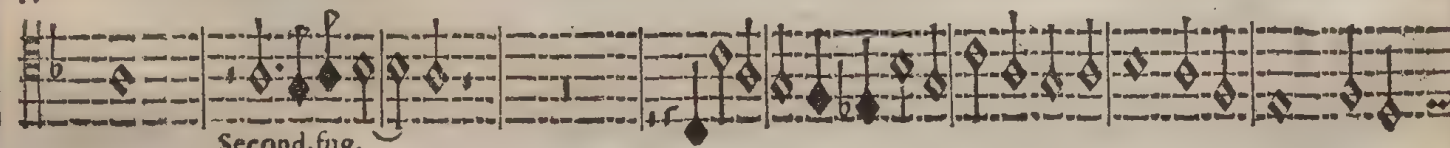
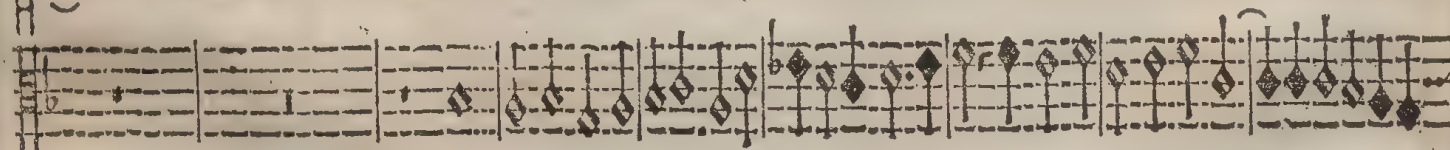
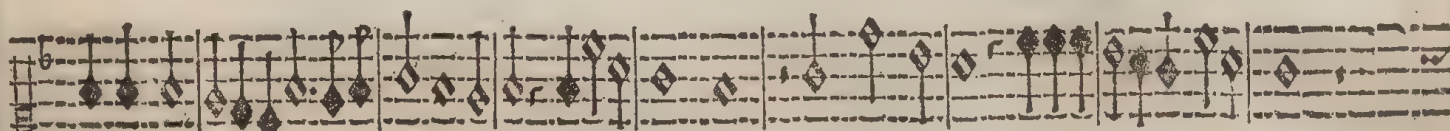
Inanni della seconda fuga.



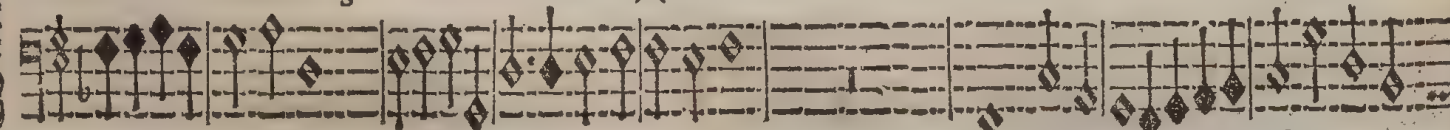
Inan. della qua. fug.



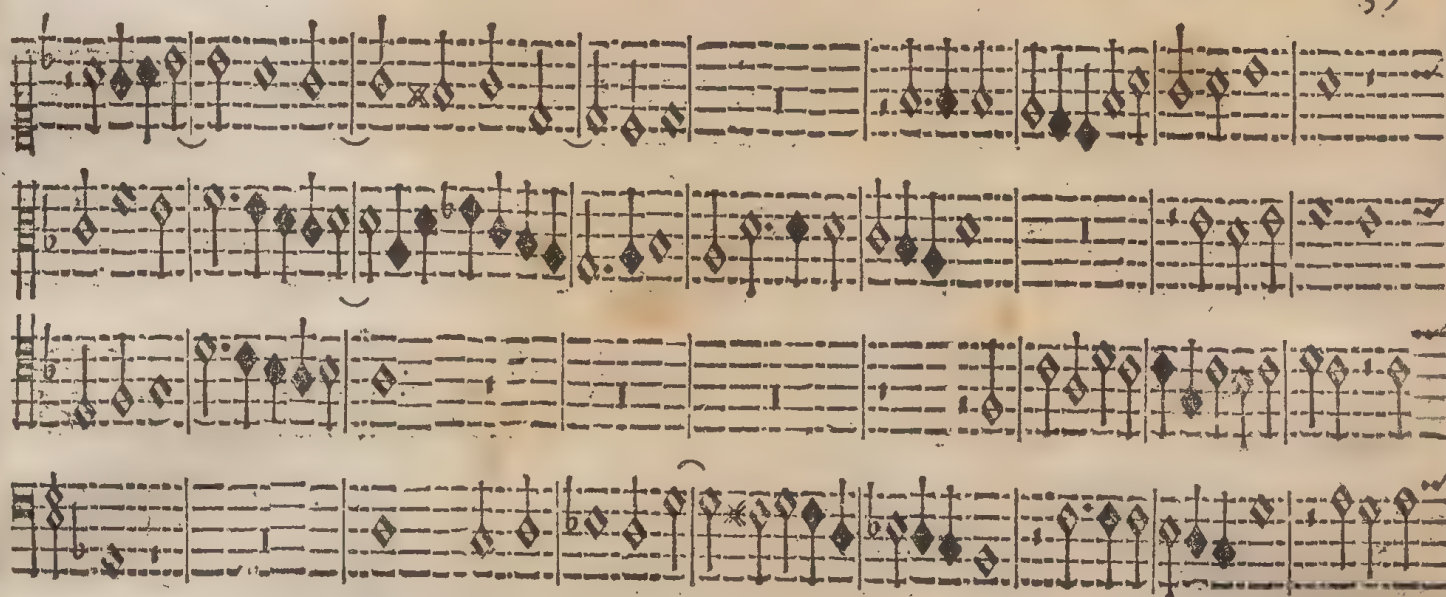
Cascl. 32



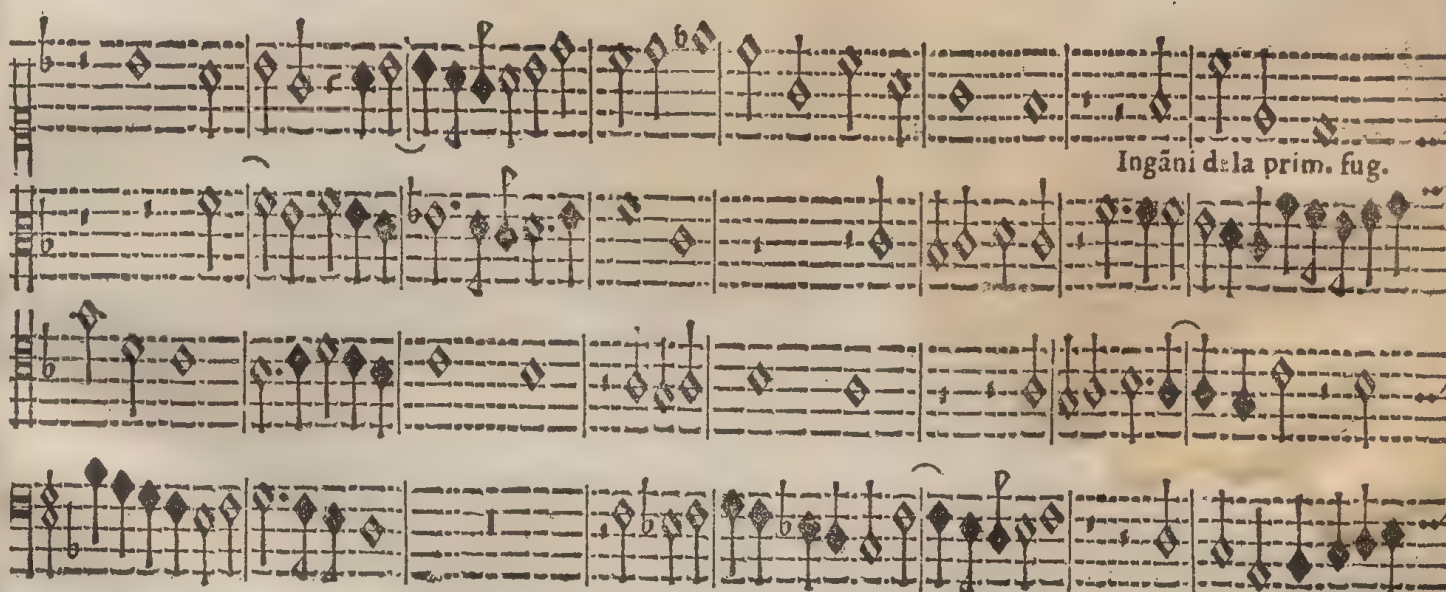
Second. fug.



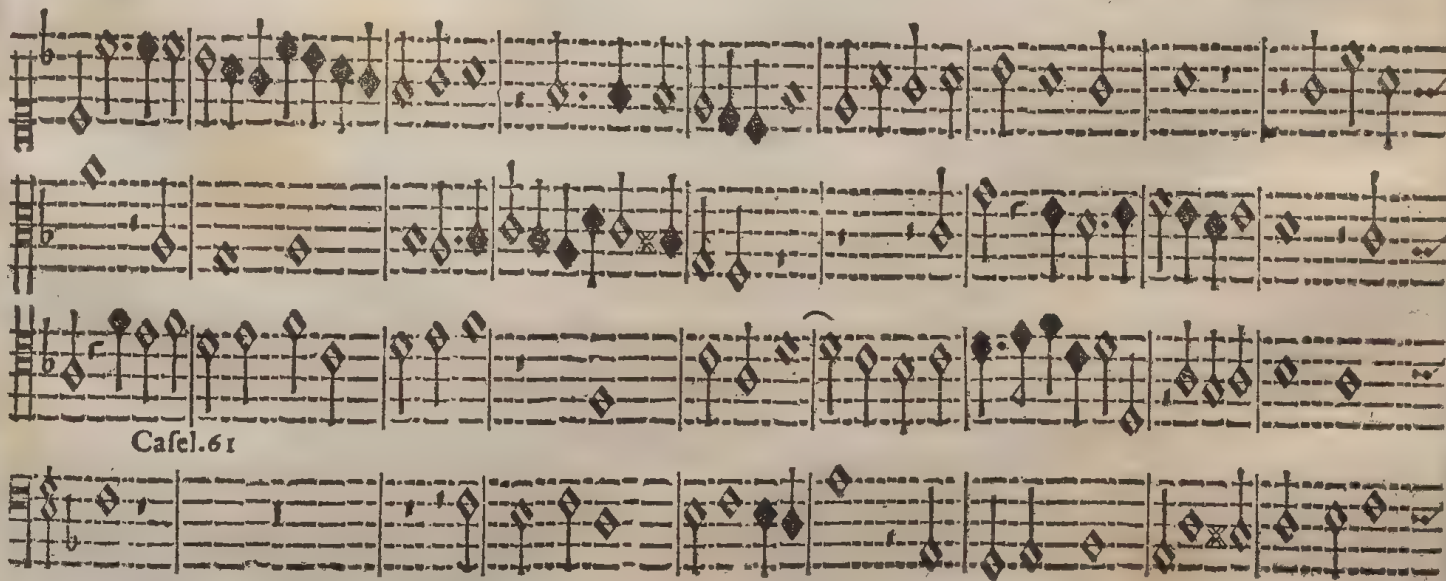
Conclusione di tutte le 4. fug.

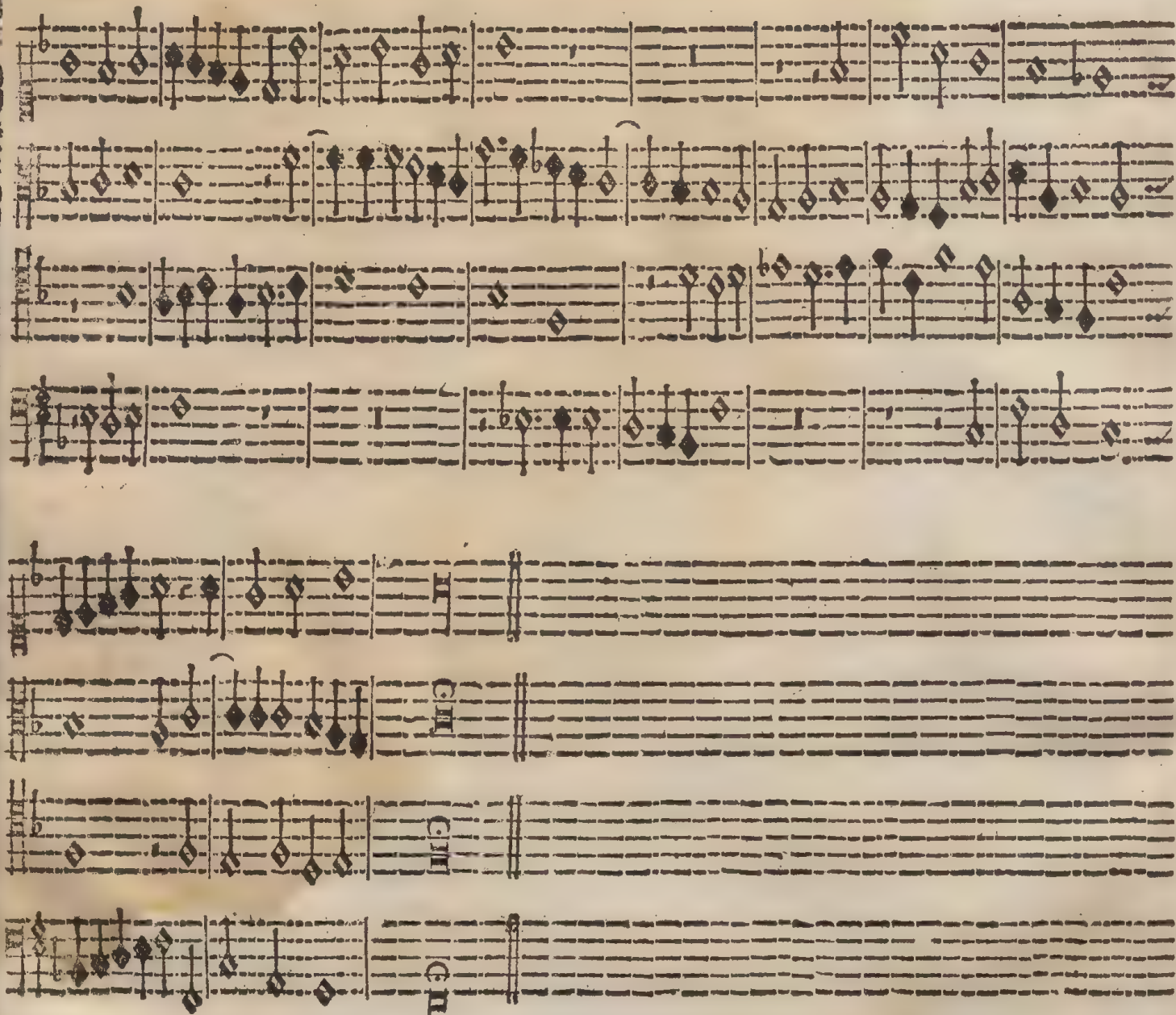


Casel. 52



Ingan. della sec. fug.





Il fine de i Dodeci Modi naturali,
& seguono appresso Cento Versi
sopra li Otto Toni Ecclesiastici, co-
si chiamati, & usati da i nostri anti-
chi, con conseguirli hoggi anco-
ra noi.

ALLI LETTORI.

41



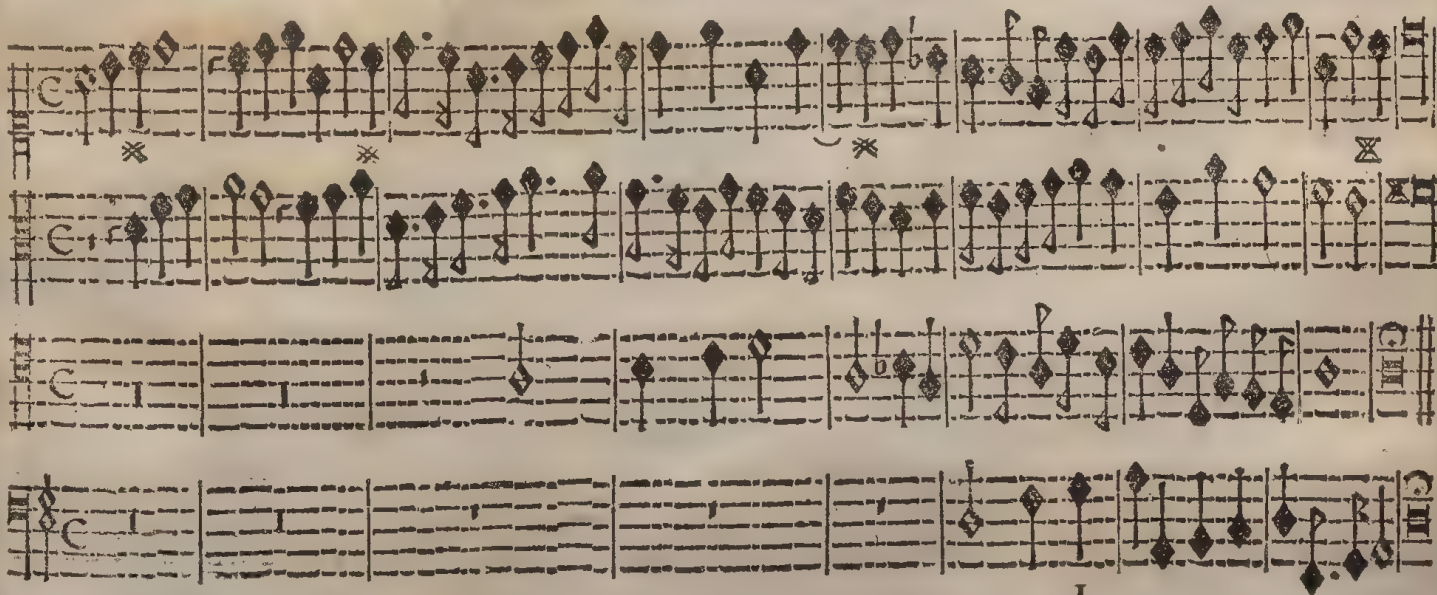
SSENDO stato importunato da' miei amici, ch'io mandassi nelle stampe questo secondo libro di Ricercate, ed altri varij capricci del mio rozzo ingegno, m'è parso bene, per giouare al mondo, ed à chi fa professione d'Organista, accompagnare à queste ricercate Cento versi sopra gli otto Toni Ecclesiastici, per rispóder' alle Messe, Vesperì, tutti Diuini Officij; ed in ogni altra sorte d'occasione, e l'hò scritte in quell'ordine, sì come stanno le mie prime Ricercate stampate.

M'occorre (benigno Lettore) dichiarare vn dubio sopra questi Cento versi, e di tutta quest'Opera. (esclusi però i Dodici modi naturali di questo presente mio libro) vi sono hoggi al mondo molti della professione, quali credo non siano bene informati,

ò per dir meglio, nõ si ricordino (saluo però i buoni) che parládo delli Dodici modi naturali, e precisaméte del li otto finali Ecclesiastici, li nostri antichi gli hãno messo in vso, e se ne hãno seruiti di q̃lla medesima maniera che hoggidì noi stessi ce ne seruiamo; nulladimeno noi sappiamo, che questi Dodici Toni sò fondati sopra queste sei Corde. D.E.F.G.A.C. e questa diuisione sopra vna Corda far Primo, e Secondo, e dare il termine à detti Toni, che nel Canto figurato non passino venti, ò vètidue voci al più, non è fatto per altro, se non solo per comodità di quanto può salire, e scendere la voce humana; ma se noi trattiamo in cose di sonare, godemo molte licenze più larghe, che non habbiamo in cose di cãtare. Per esempio; Io farò vna Cantilena per vn Cimbalo, ò concerto di Violini, ò d'altri instrumenti i quali ricercano vna Musica di Consonanze lontane per lo effetto dell'orecchio: questa Cantilena la farò non solamente ventidue voci, ma Cinquanta, se mi sarà necessario, e secondo l'occasione che mi trasporta, e la scriuerò con quelle chiaui sì come più comodo mi torna, non per q̃sto s'hà da notare, e dire ch'eschi fuor di Tono, e che L'ottauo in caminar tãto in alto diuenti settimo, e che il Terzo diuenti nono, e che il Primo bisognaua scriuerlo con queste, e con quell'altre chiaui, questa è regola di prima scuola, e q̃sto auertimèto, e sottigliezza si dee tenere in vn Moretto, in vn Madrigale, e particolarmente in vna Ricercata scritta, come potrete veder' in questi Dodici modi del presente mio libro, oue così nella Còpositione, come anco nell'ordine vi s'è riguardato molto chiaro, e distintamente; ma in questa materia di Versetti, ò Fioretti (come dimandargli vogliamo) ò in vna Canzona Francese, Gagliarde, Partite, diuerse, ò in vna Toccata nõ si dee riguardar che scèda, ò che saglia più del ordinario, mi basta ch'io non eschi fuor di Tono, e vi lasci in Tono; ma già che la Natura artefice di tutte le cose humane non che inuentrice, e maestra di quella cò sì bell'ordine hà trouato vn instrumento di tanto valore, com'è il Cimbalo composto di tanti tasti, se non fosse stato al proposito non l'haurebbe prodotto, ed inuentato, ond'io douea, e poteua in questa sorte d'occasione aualarmene, come già hò fatto. à Dio.

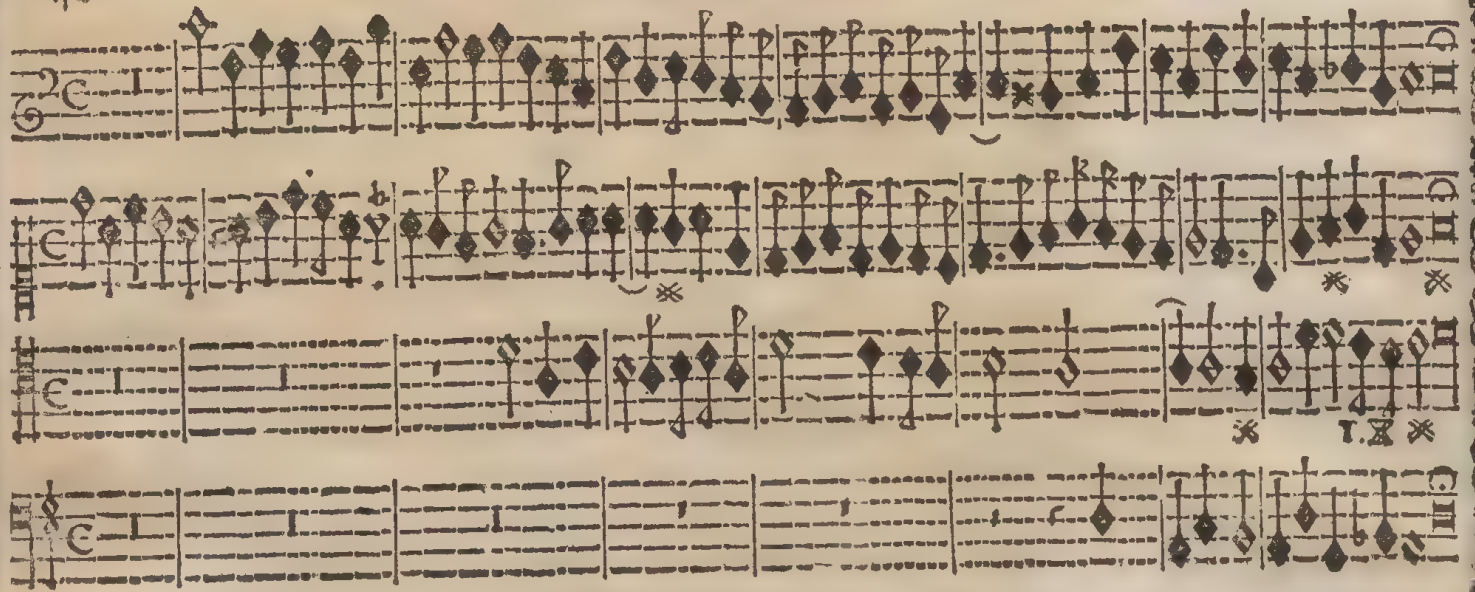
PER non scriuere il Trillo sempre disteso doue si ritrouerà questa littera. T. si farà il Trillo, & la Riditta. Et tutti quelli versi che stanno con lo Circolo tagliato si soneranno in Battuta stretta, già che doue bisogna ritrouarete l'auiso.

Verfo Primo Primo Tono.

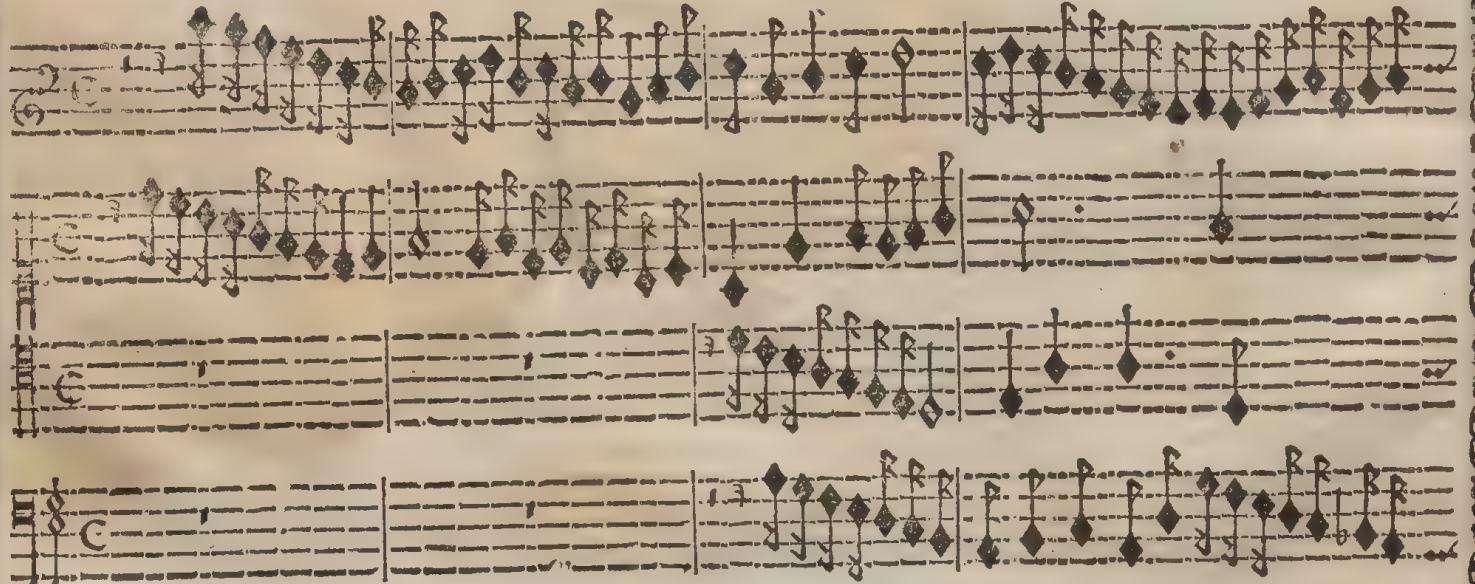


L

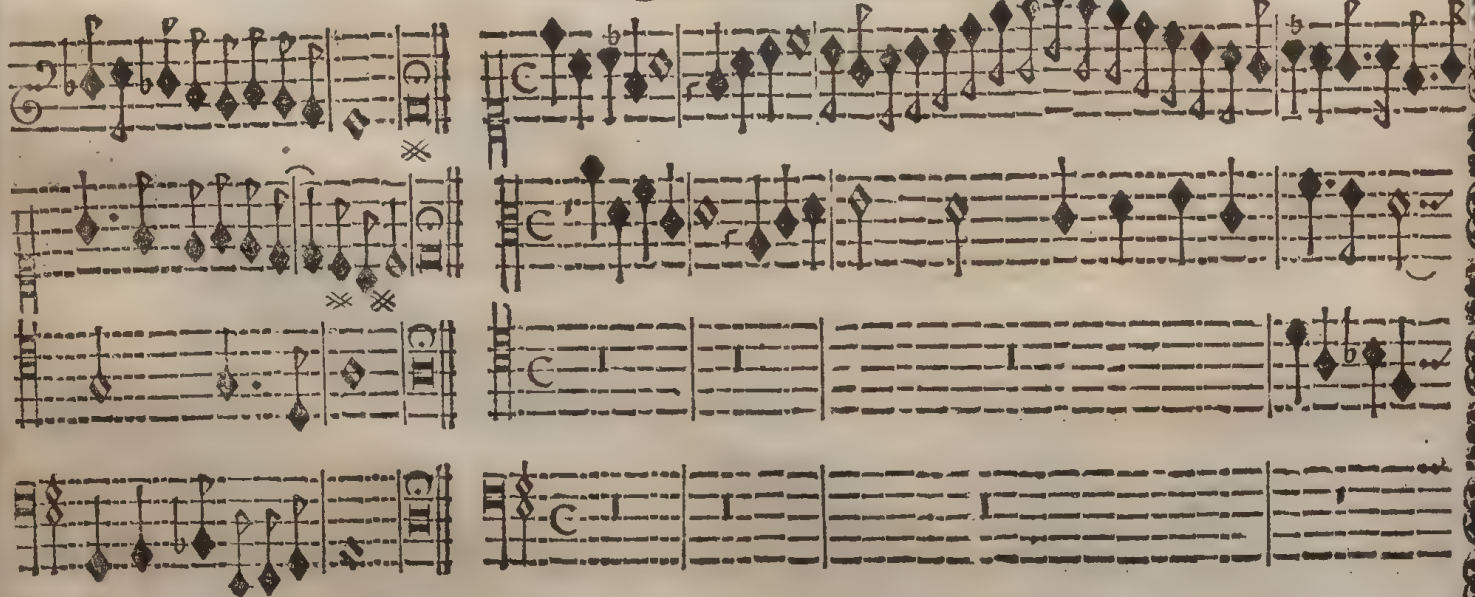
Verfo Secondo Primo Tono.



Verfo Terzo Primo Tono.



Verfo Quarto Primo Tono.



Verfo Quinto Primo Tono.

43

This musical score is for the 'Verfo Quinto Primo Tono'. It consists of two systems of staves. The first system has four staves, and the second system has four staves. The notation includes various musical symbols such as clefs, time signatures, and notes. There are several 'T.' markings throughout the score, indicating specific measures or sections. The score is written in a historical style, likely from a 16th or 17th-century manuscript.

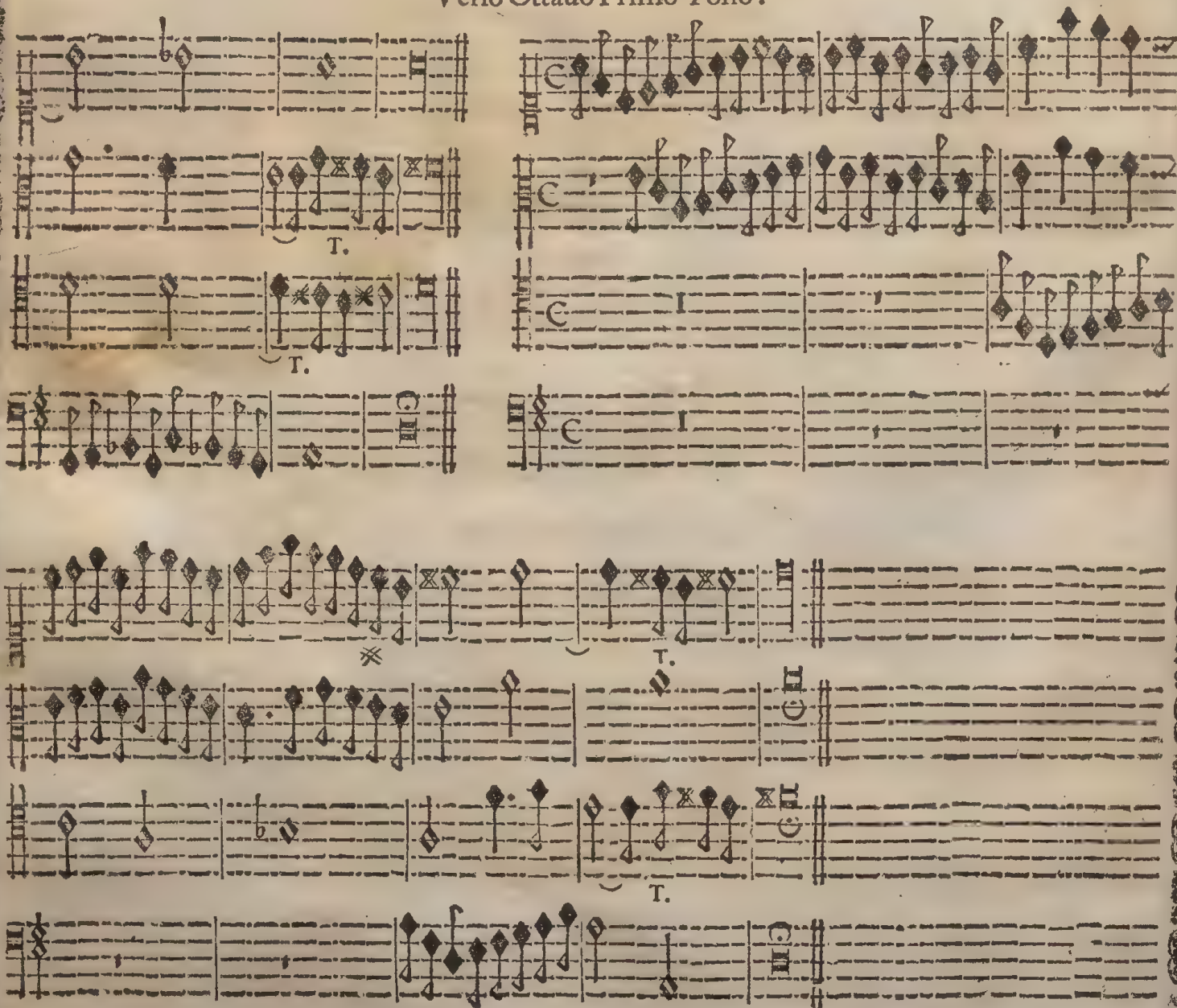
Verfo Sesto Primo Tono.

This musical score is for the 'Verfo Sesto Primo Tono'. It consists of four staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in a historical style, likely from a 16th or 17th-century manuscript.

Verfo Settimo Primo Tono.



Verfo Ottauo Primo Tono.



Verſo Nonno, Primo Tono.

45

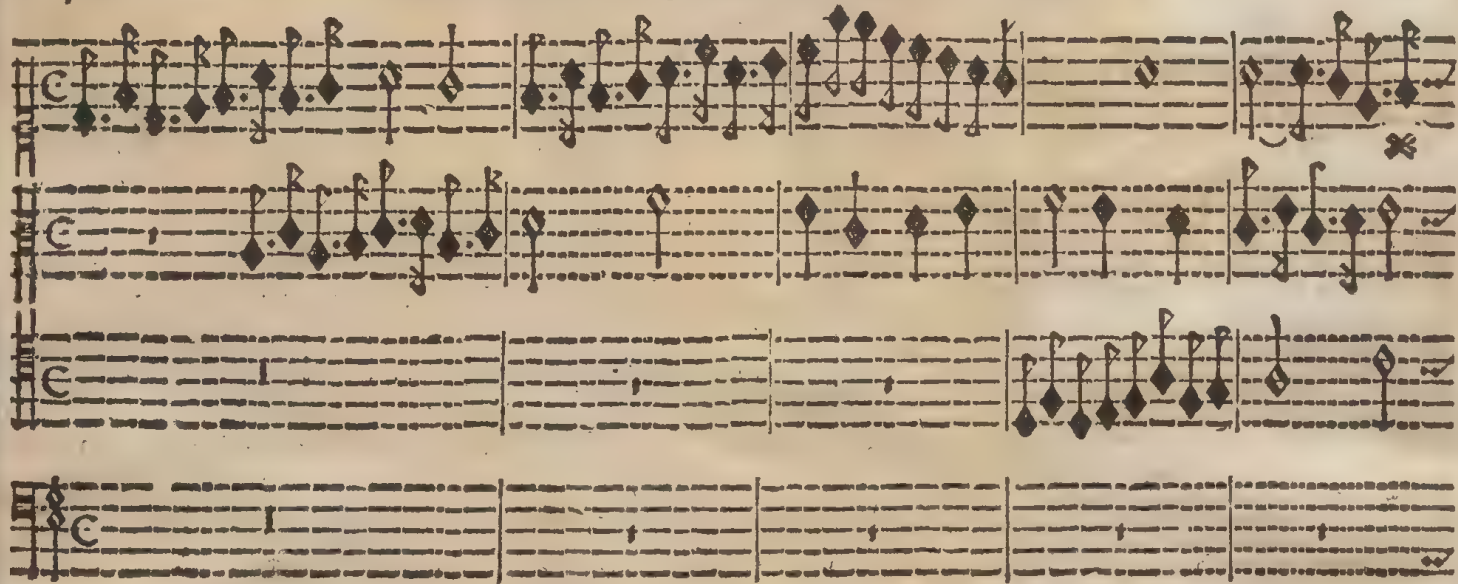
A l'arga la battuta.

Verſo Decimo, Primo Tono.

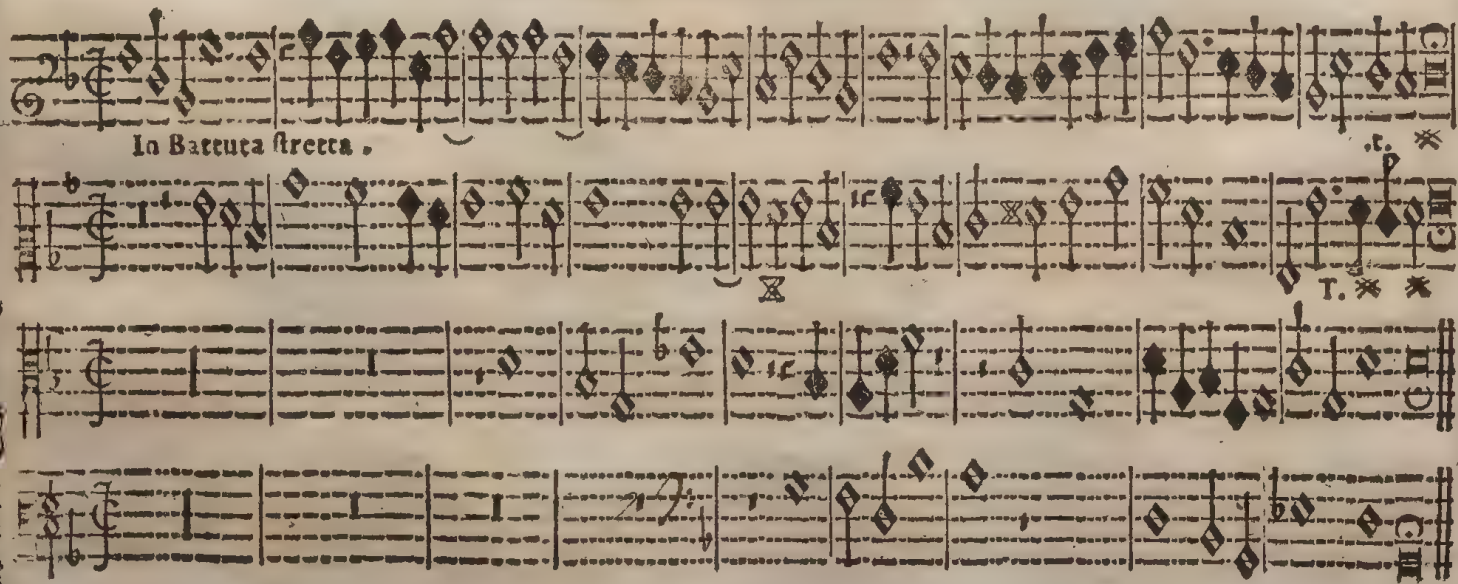
Verſo Vndecimo, Primo Tono.

M

Verfo Duodecimo, & vltimo del Primo Tono.



Verfo Primo, Secondo Tono.



Verfo fecondo, Secondo Tono.

47

Four staves of musical notation in C major, 2/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. There are two trills marked with 'T.' on the second and third staves. The piece concludes with a double bar line and repeat signs.

Verfo Terzo, Secondo Tono.

Four staves of musical notation in C major, 2/4 time. The notation includes various note values, rests, and accidentals. There are several trills marked with '*' throughout the piece. The piece concludes with a double bar line and repeat signs.

Verfo Quarto, Secondo Tono.

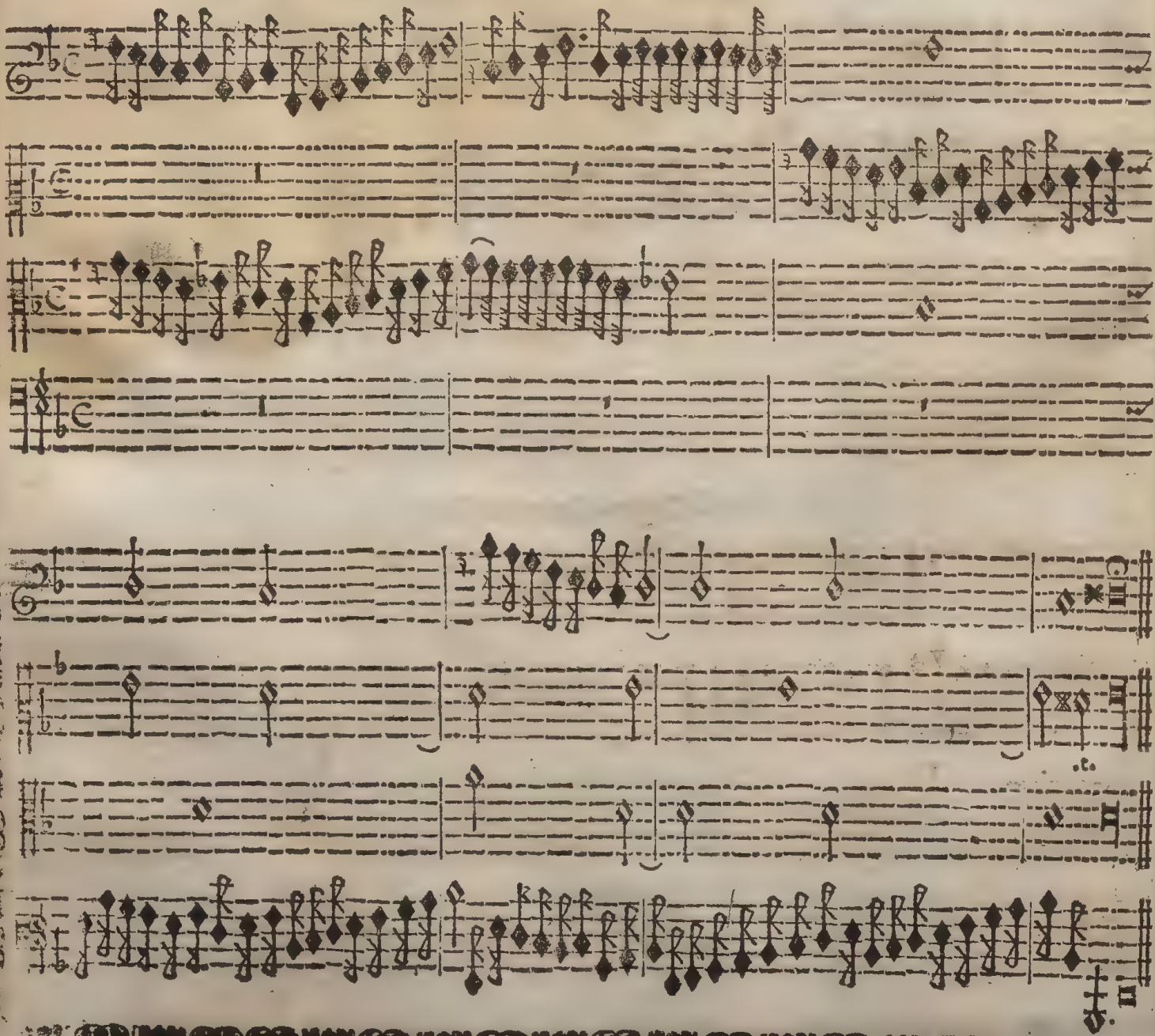
Four staves of musical notation in C major, 2/4 time. The notation includes various note values, rests, and accidentals. There are several trills marked with '*' throughout the piece. The piece concludes with a double bar line and repeat signs.

Allarga la Battuta.

Verfo Quinto, Secondo Tono.



Verfo Sesto, Secondo Tono.

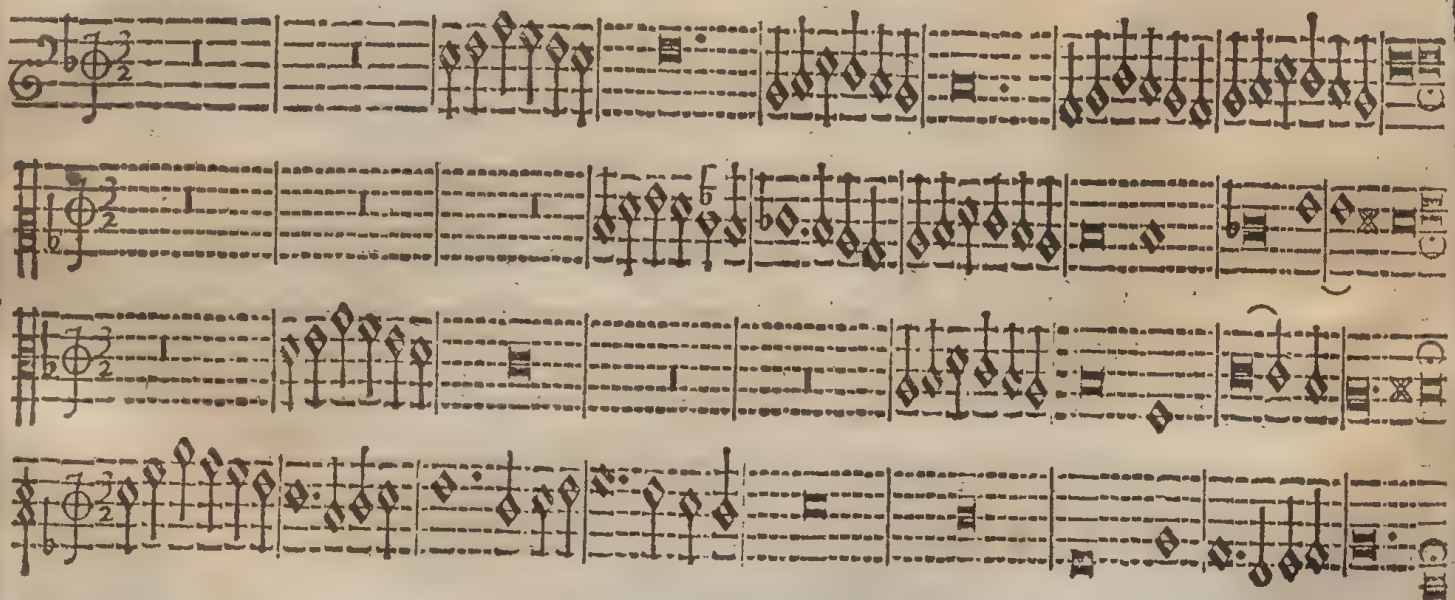


Verfo Settimo, Cromatico, Secondo Tono.

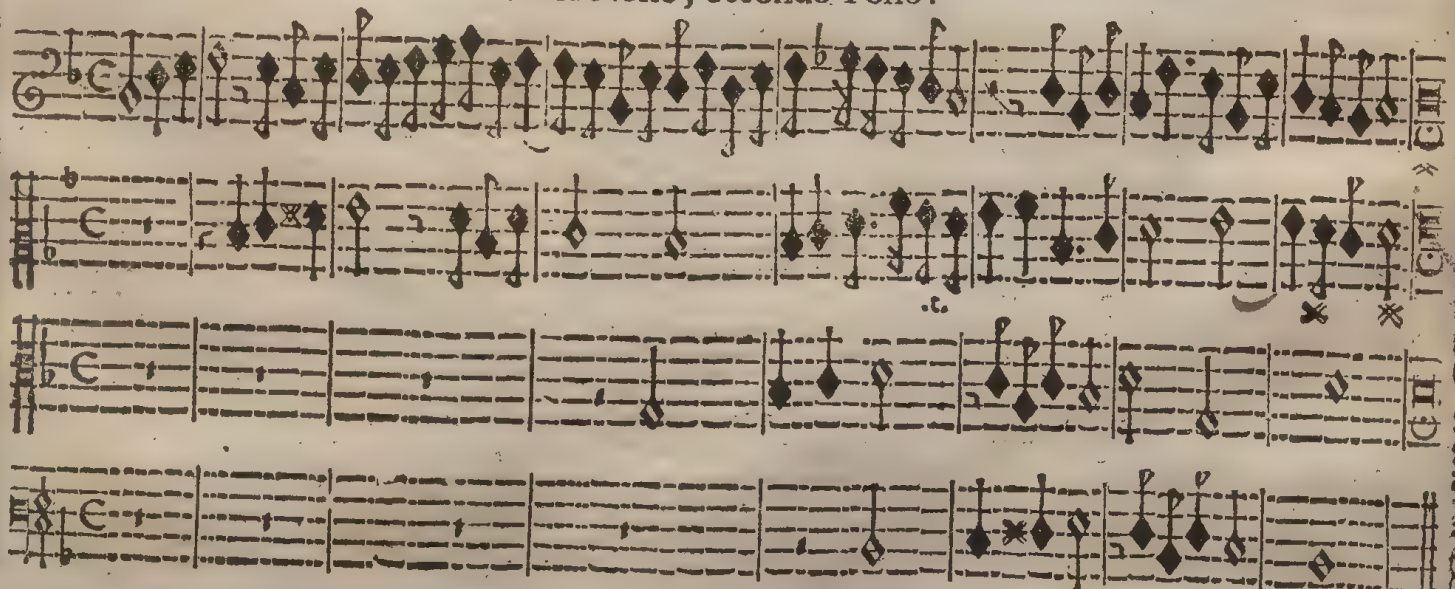
49



Verfo Ottauo, Secōdo Tono.



Verfo Nono, Secondo Tono.



N

Verfo Decimo, Secondo Tono.

Musical score for Verfo Decimo, Secondo Tono. The score consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The second staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The third staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The fourth staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign.

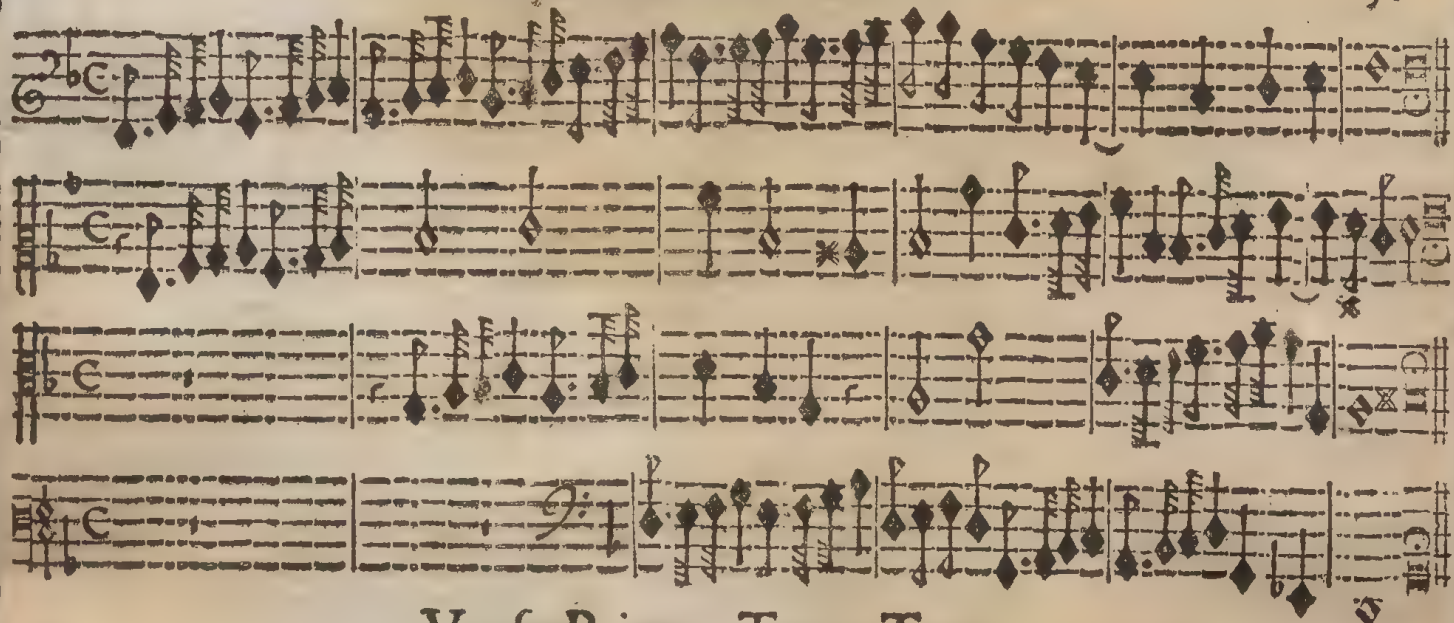
Verfo Vndecimo, Secondo Tono.

Musical score for Verfo Vndecimo, Secondo Tono. The score consists of eight staves. The first four staves are in treble clef with a key signature of one flat and a 3/2 time signature. They contain a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The fifth staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The sixth staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The seventh staff is in bass clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign. The eighth staff is in treble clef with a key signature of one flat and a 3/2 time signature. It contains a series of eighth and sixteenth notes, with a double bar line and a repeat sign.

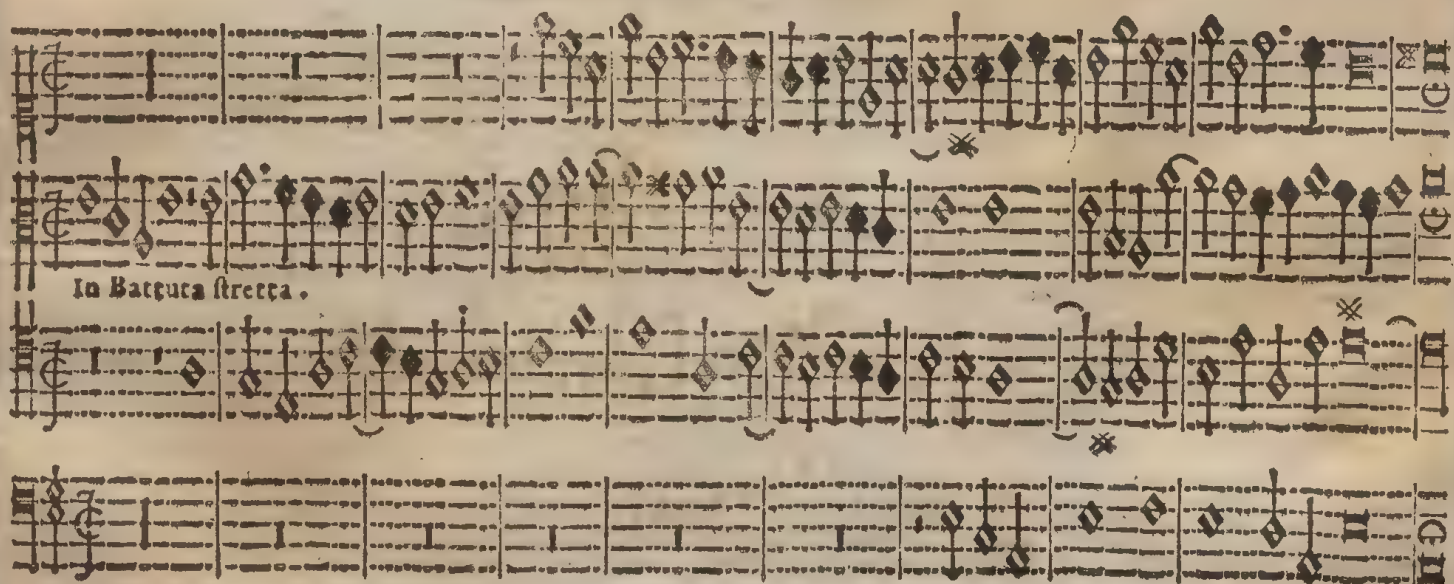
Allarga la battuta .

Verſo Duodecimo, & vltimo del Secondo Tono,

51

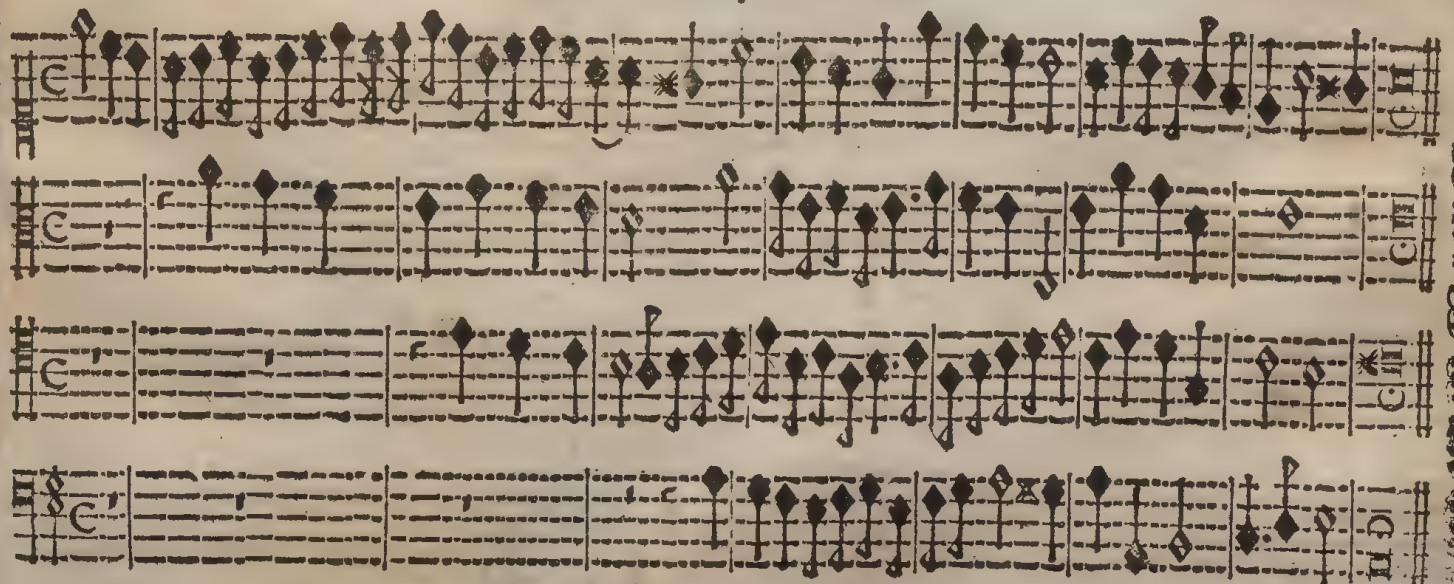


Verſo Primo, Terzo Tono.

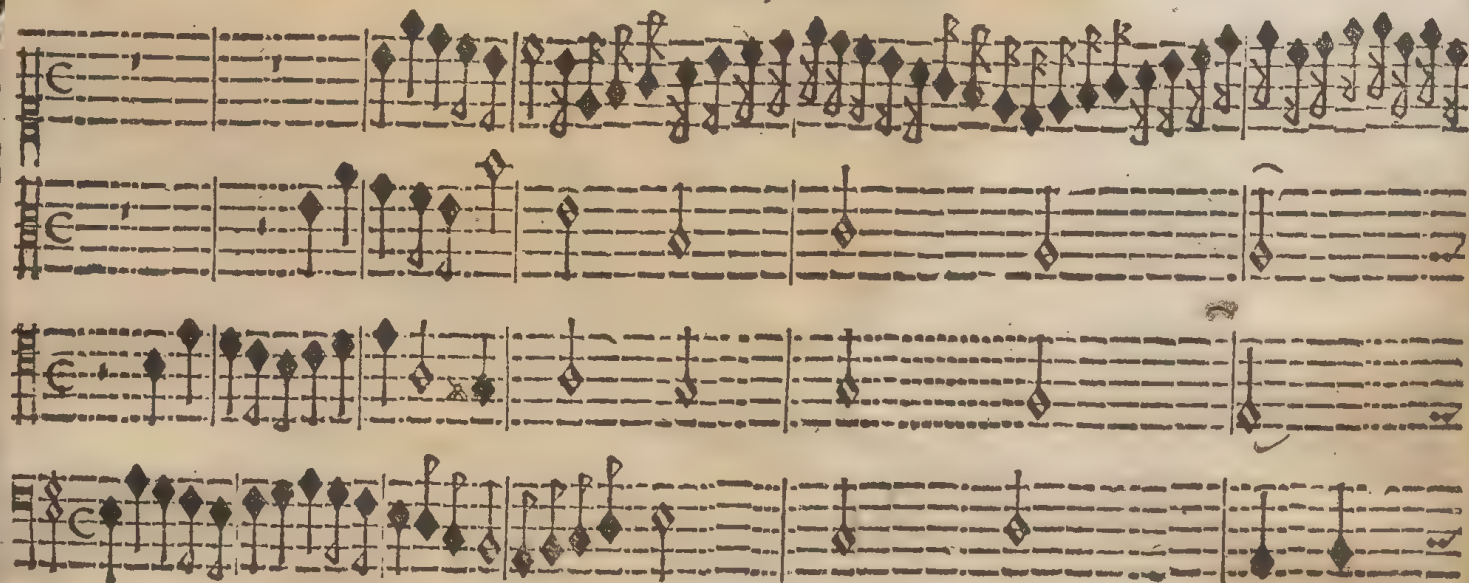


In Battuta stretta.

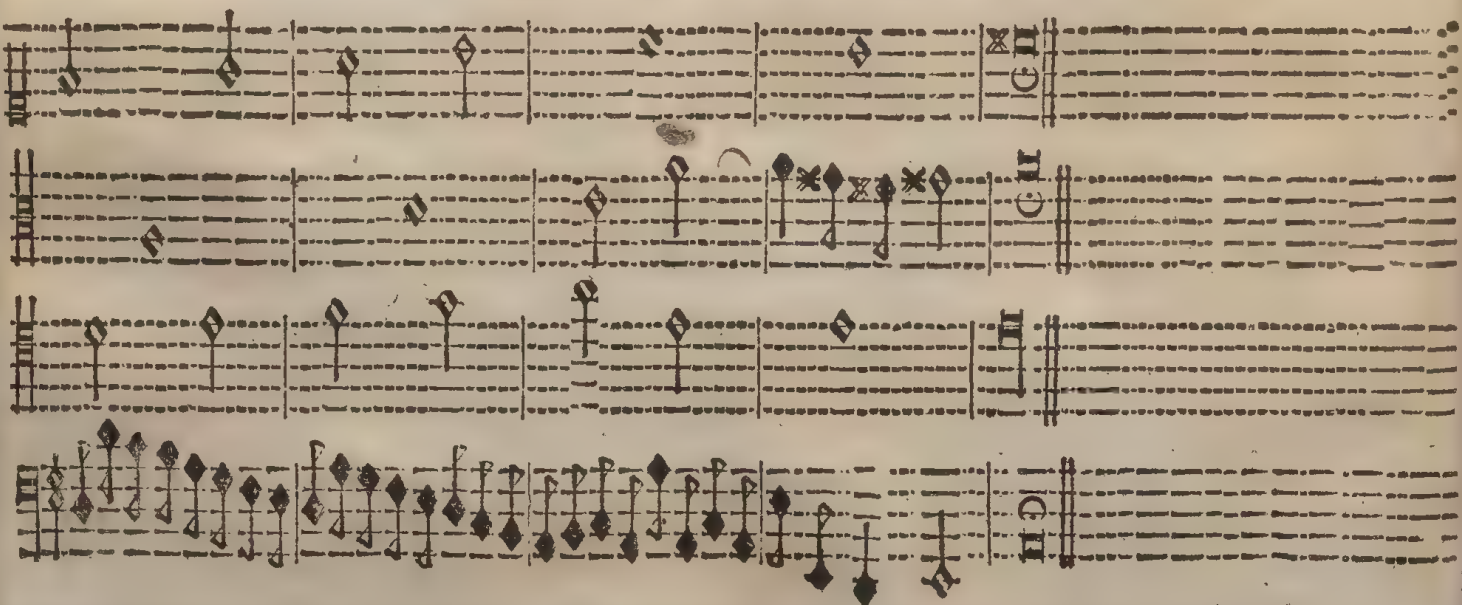
Verſo Secondo, Terzo Tono.



Verso Terzo, Terzo Tono.

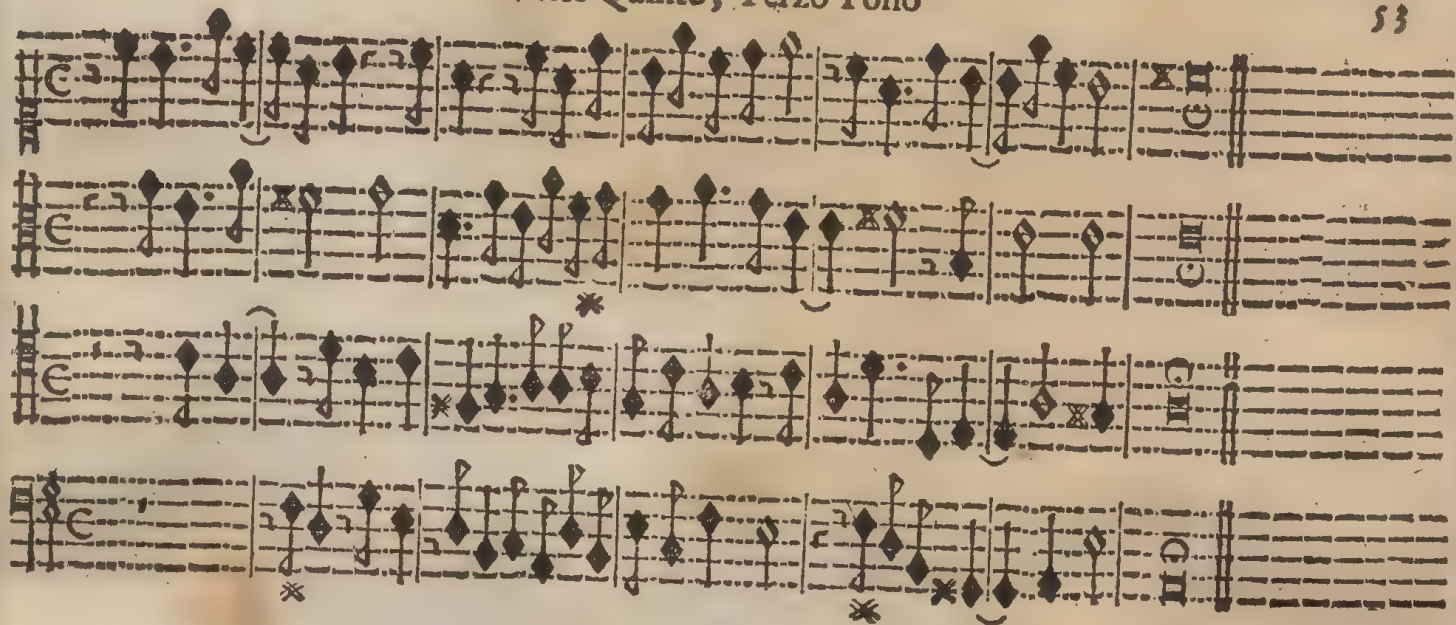


Verso Quarto, Terzo Tono.

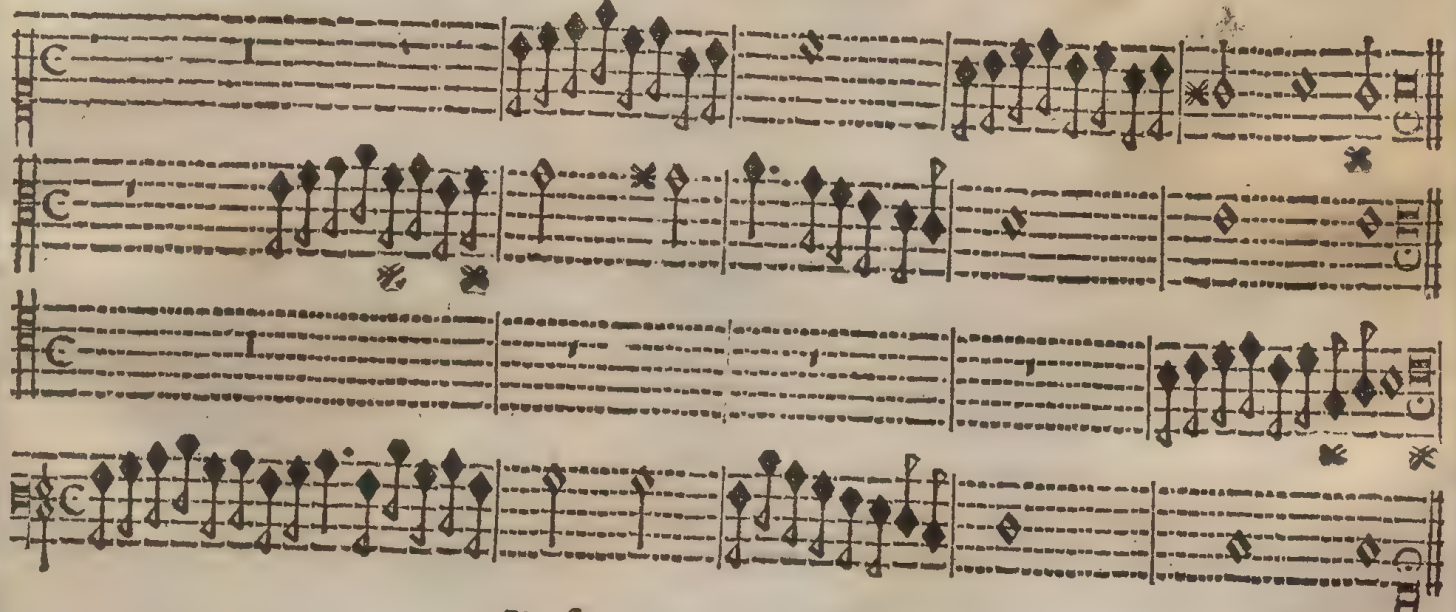


Verfo Quinto, Terzo Tono

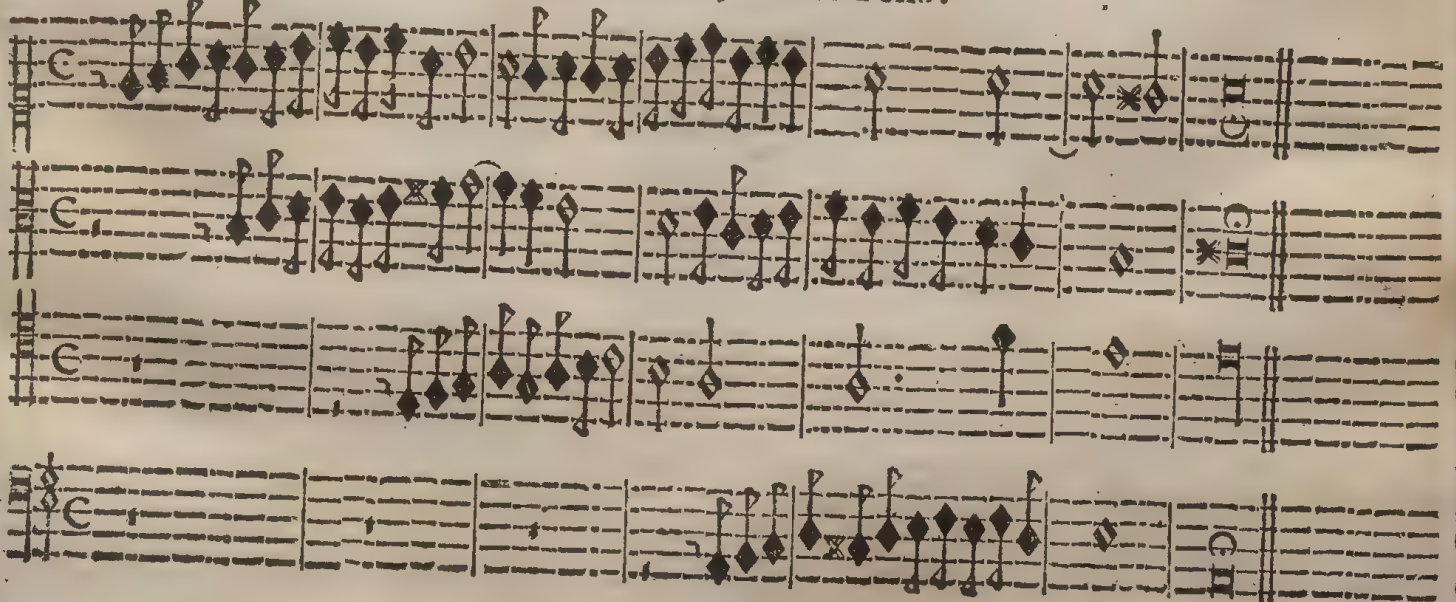
53



Verfo Sesto, Terzo Tono.



Verfo Settimo, Terzo Tono.



Verso Ottavo, Terzo Tono.

Musical score for Verso Ottavo, Terzo Tono. The score consists of four staves. The first staff begins with a treble clef and a 3/2 time signature. The second staff begins with a bass clef and a 3/2 time signature. The third and fourth staves continue the melody. The score includes various musical notations such as notes, rests, and accidentals. A double bar line with an asterisk (*) is placed between the second and third staves. The instruction "Allarga la battuta." is written above the second staff.

Allarga la battuta.

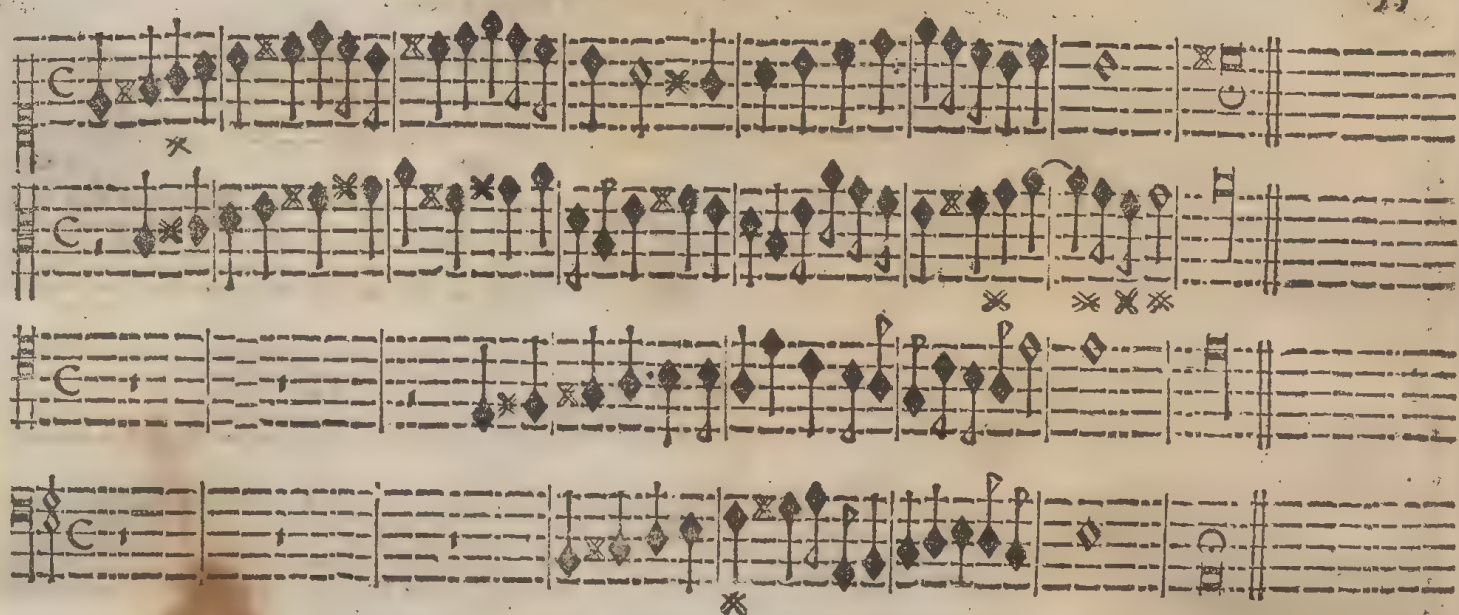
Verso Nono, Terzo Tono.

Musical score for Verso Nono, Terzo Tono. The score consists of four staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third and fourth staves continue the melody. The score includes various musical notations such as notes, rests, and accidentals. A double bar line with an asterisk (*) is placed between the second and third staves. The instruction ".T. ✱" is written below the second staff.

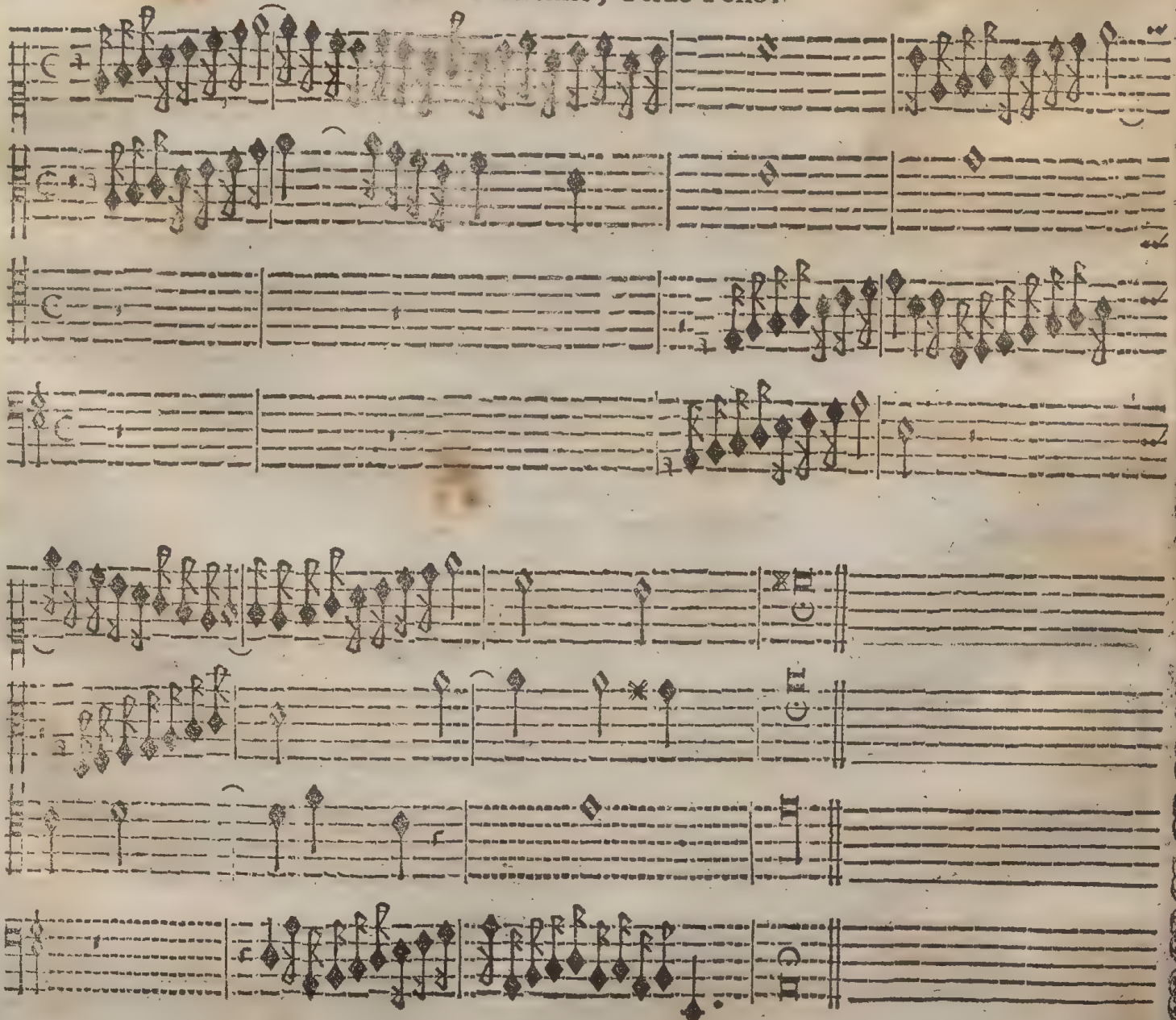
.T. ✱

Verfo Decimo, Terzo Tono

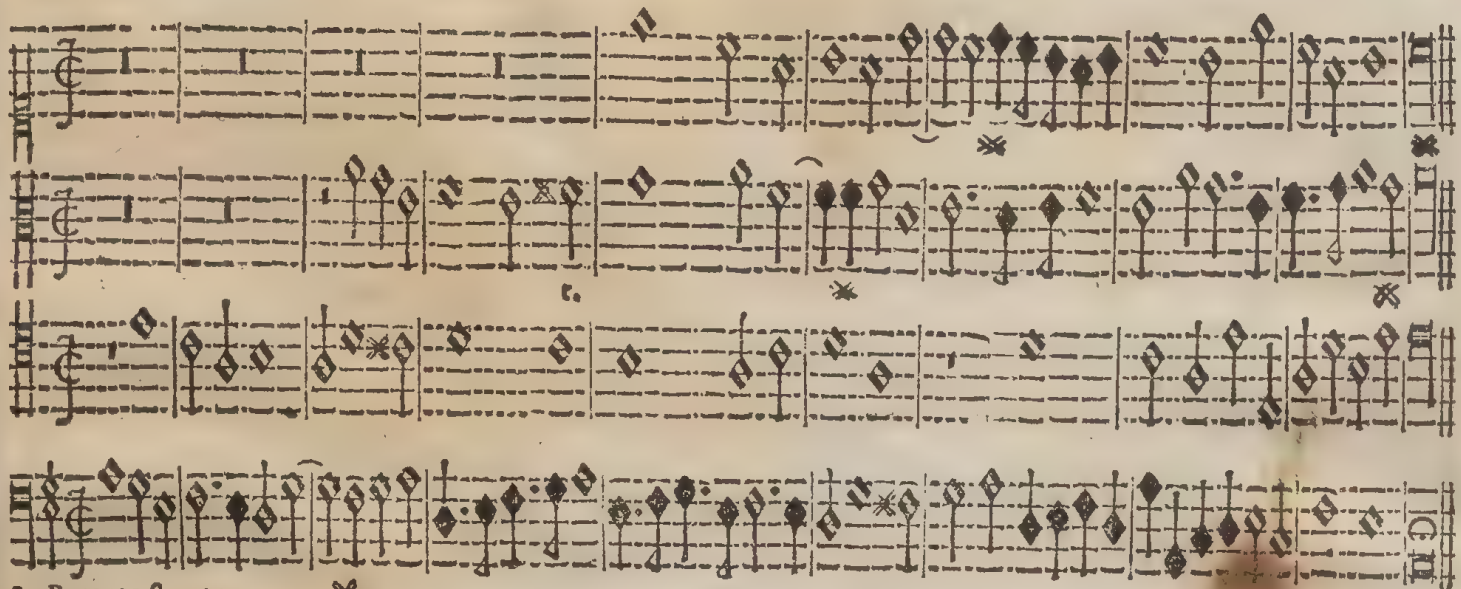
55



Verfo Vndecimo, Terzo Tono.

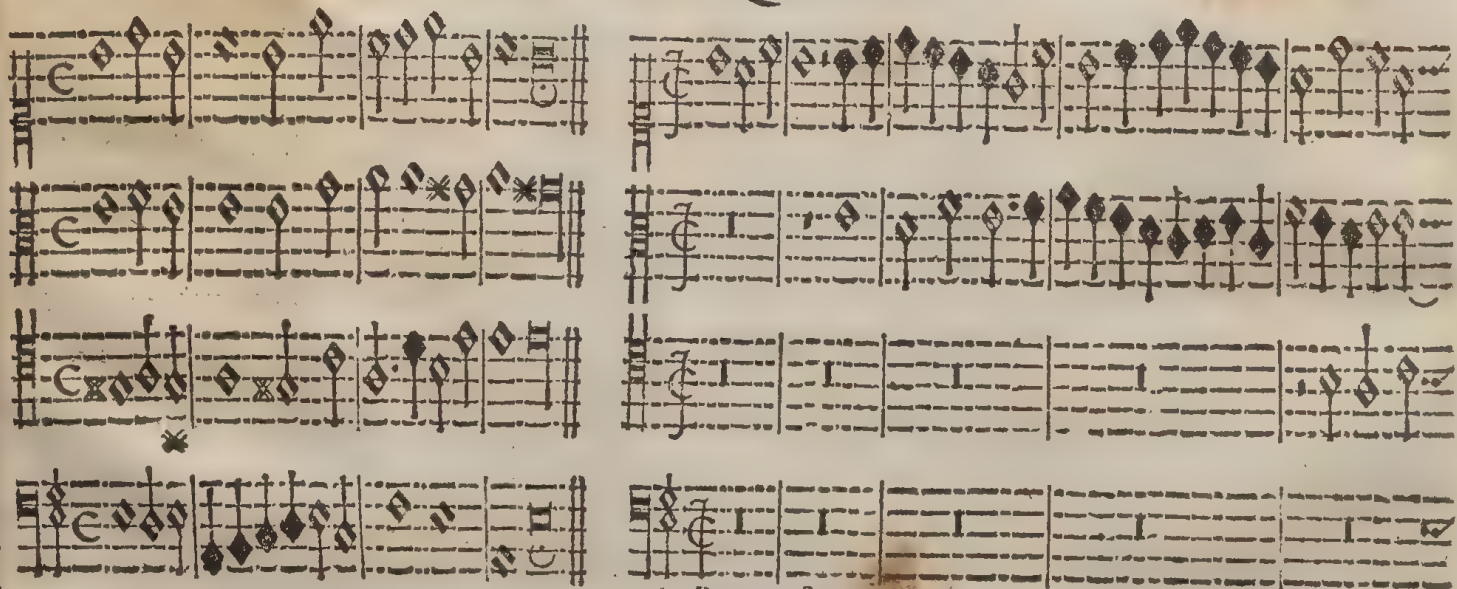


Verso Duodecimo; & vltimo del Terzo Tono.



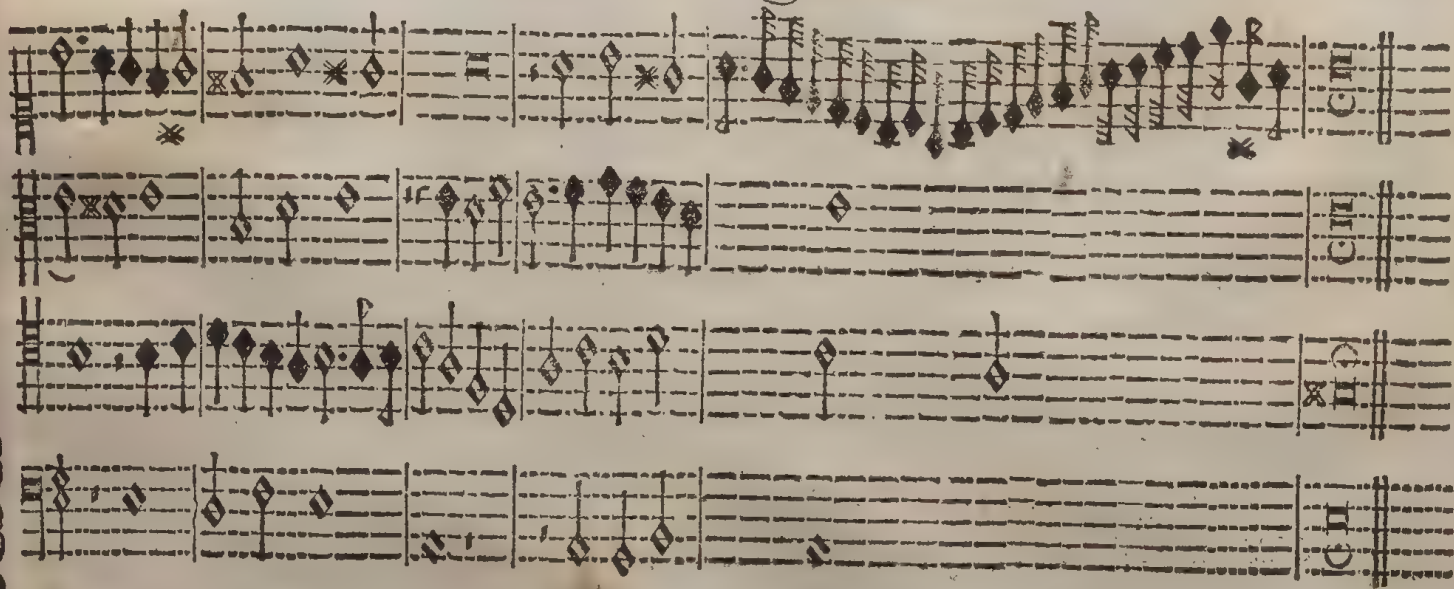
In Battuta stretta.

Verso Primo, Quarto Tono.



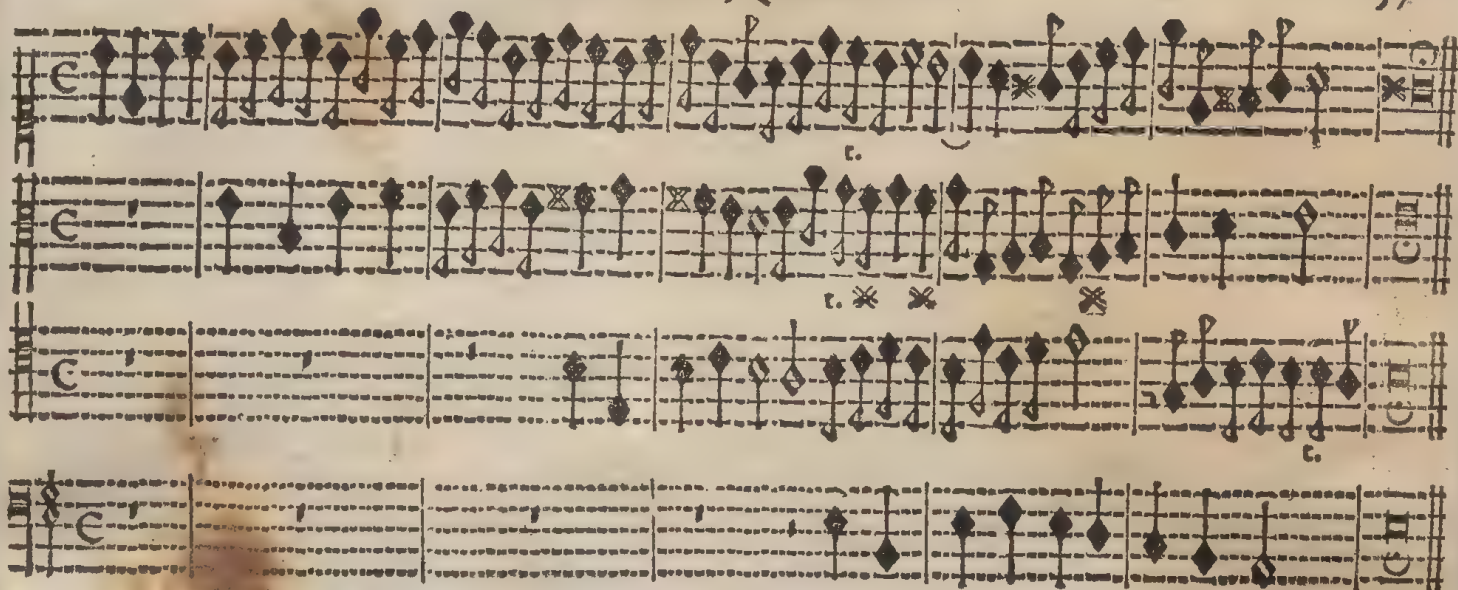
In Battuta stretta.

Verso Secondo, Quarto Tono.

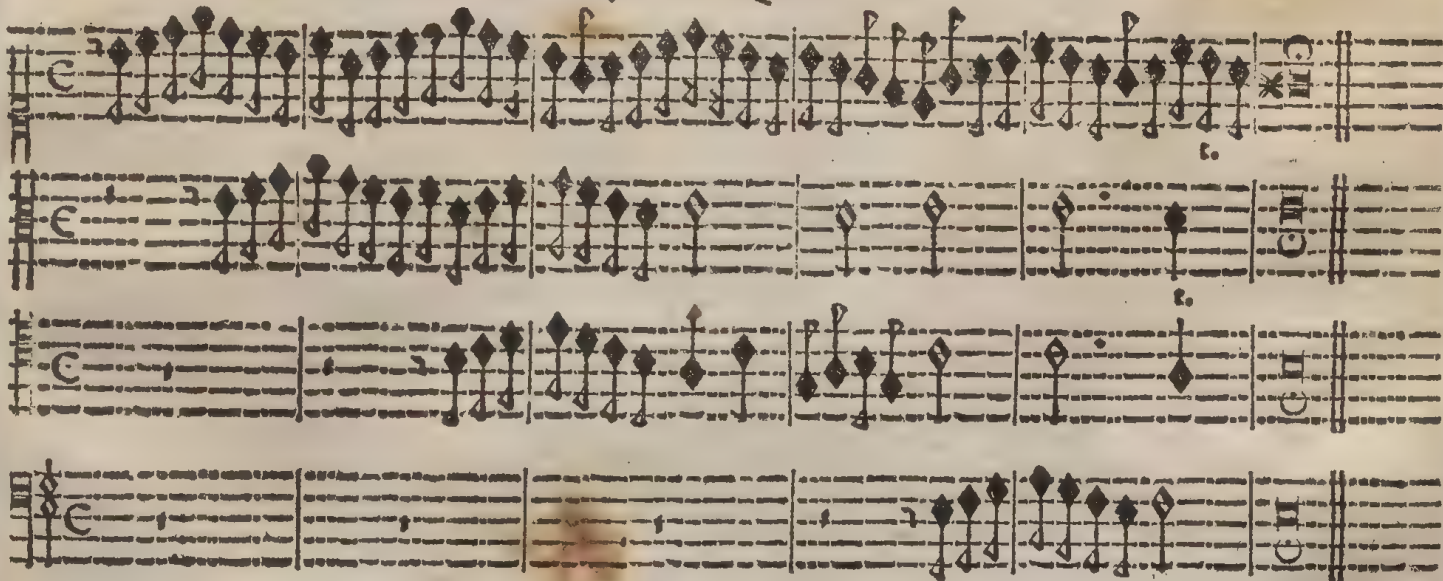


Verfo Terzo, Quarto Tono.

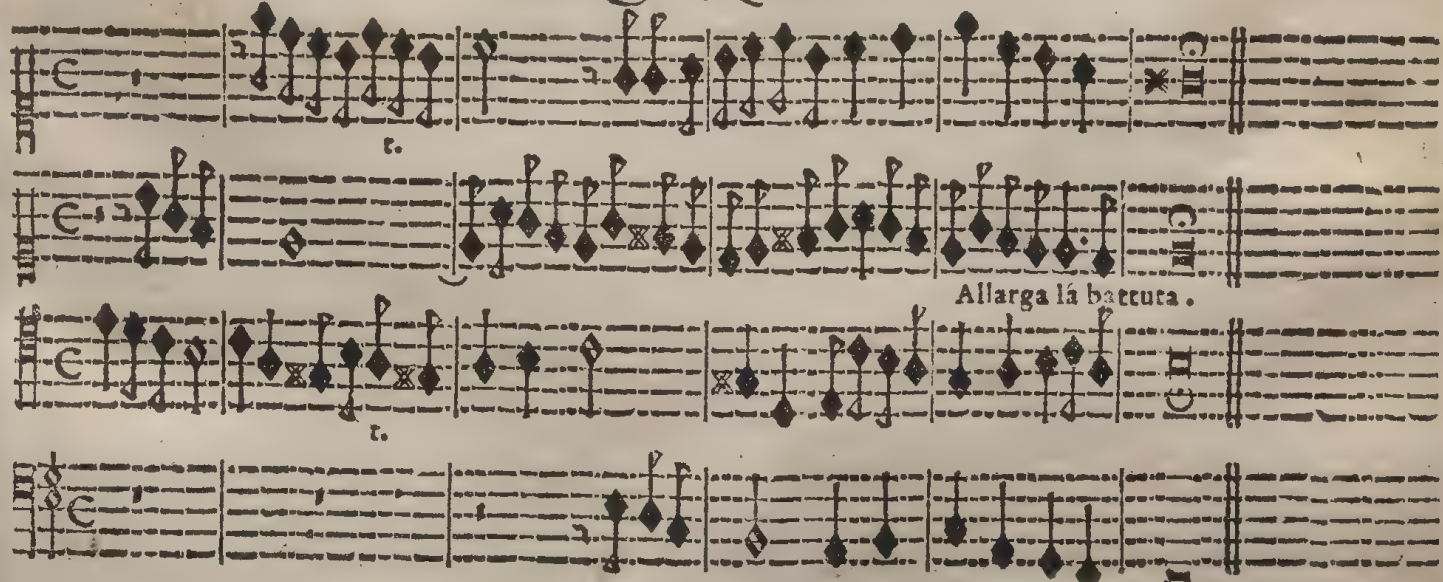
57



Verfo Quarto, Quarto Tono.



Verfo Quinto, Quarto Tono.

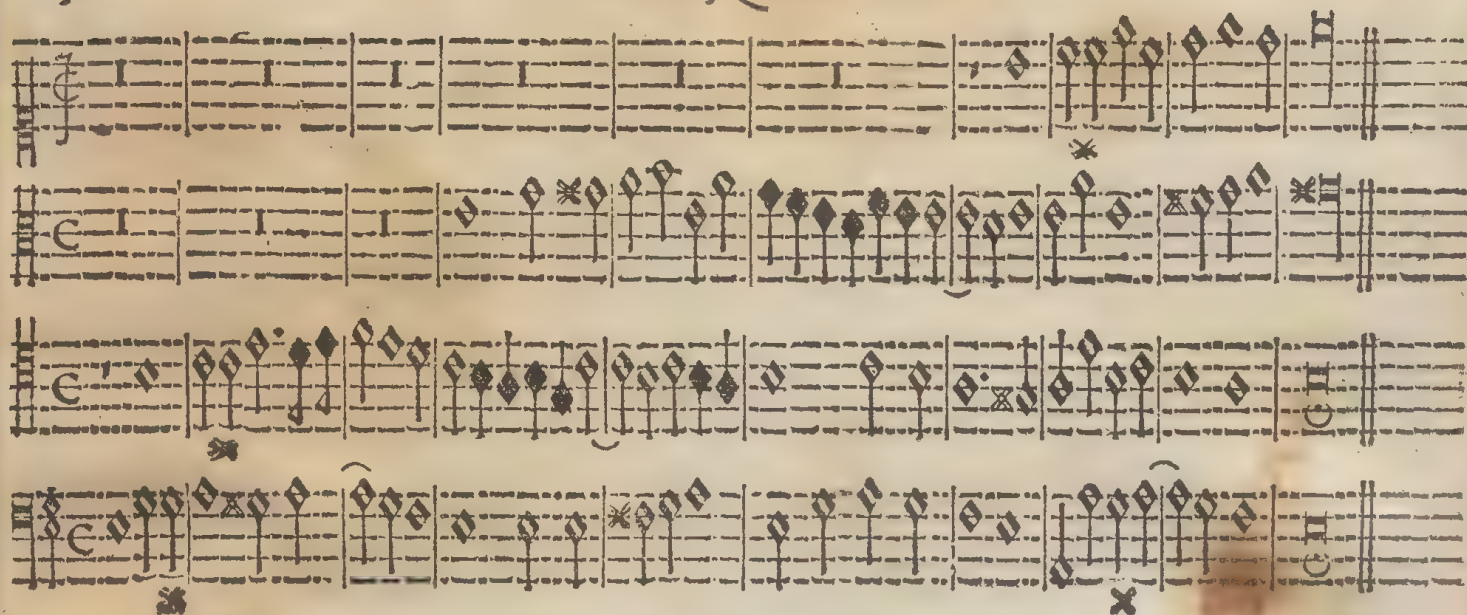


Allarga la battuta.

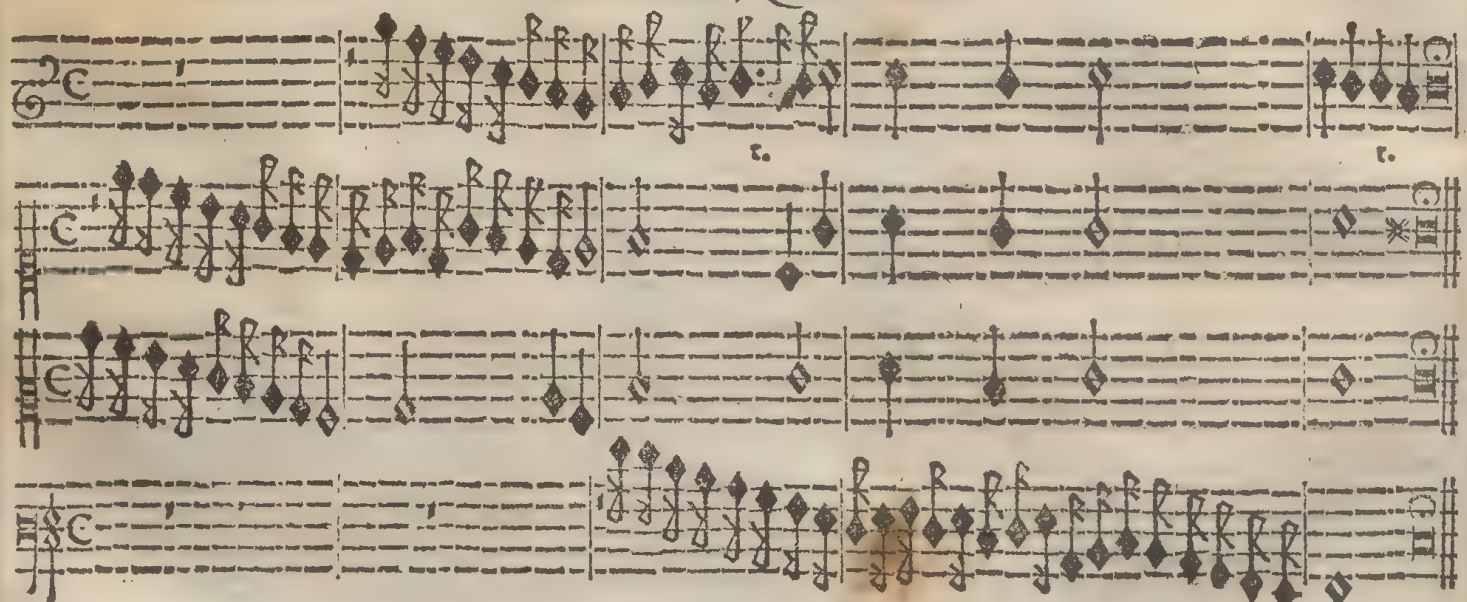
Ricere. Trab. Lib. Second.

p

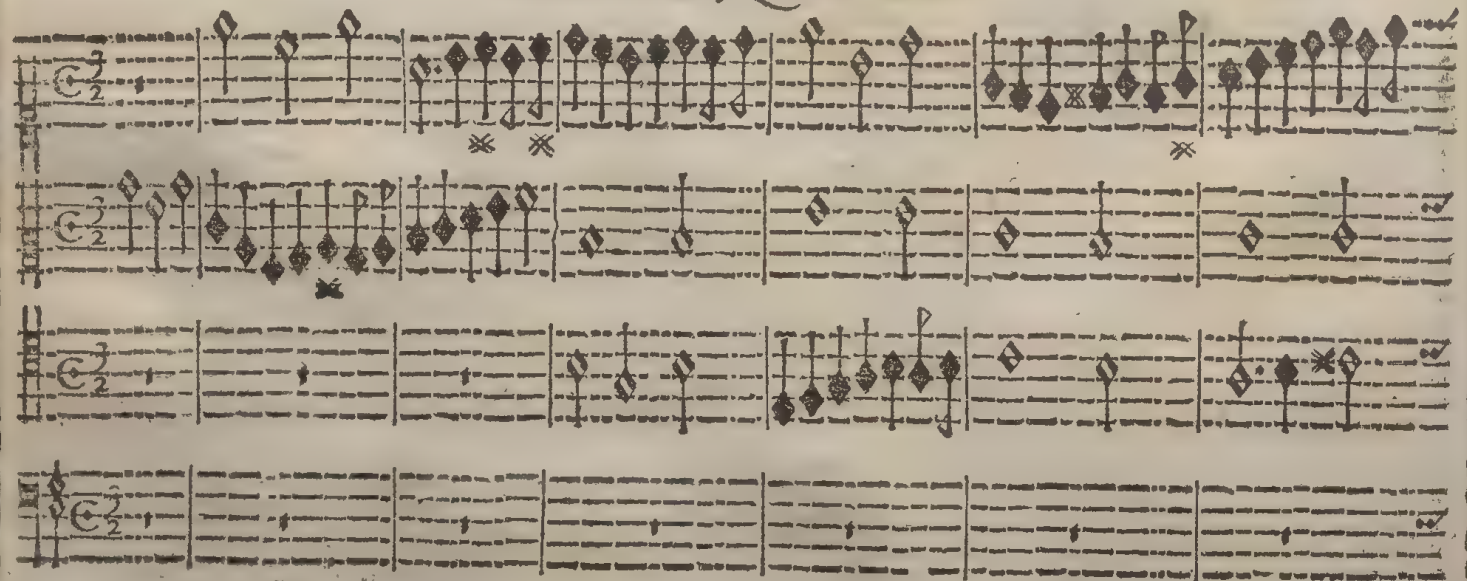
Verſo Seſto, Quarto Tono.



Verſo Settimo, Quarto Tono.



Verſo Ottauo, Quarto Tono.



Verfo Nono, Quarto Tono.

59

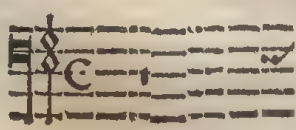
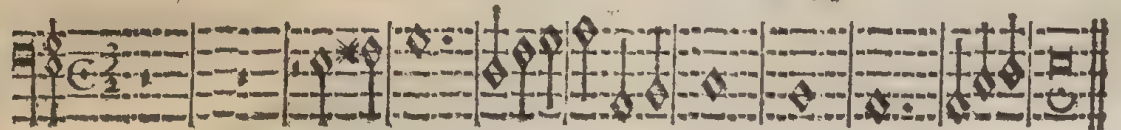
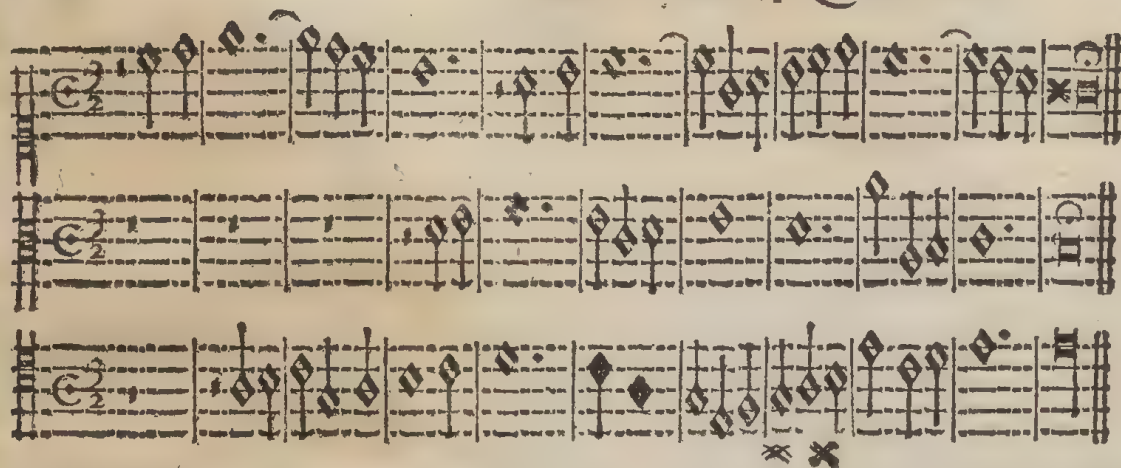
The first system of music consists of two staves. The left staff is a vocal line with a treble clef, featuring a series of eighth notes and a final half note. The right staff is a lute tablature with a C-clef, showing rhythmic values and fret numbers (diamonds) on a six-line staff. The time signature is 3/2.

The second system of music consists of two staves. The left staff is a vocal line with a treble clef, featuring a series of eighth notes and a final half note. The right staff is a lute tablature with a C-clef, showing rhythmic values and fret numbers (diamonds) on a six-line staff. The time signature is 3/2.

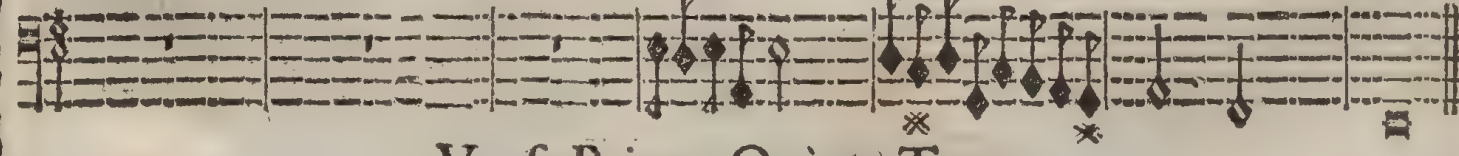
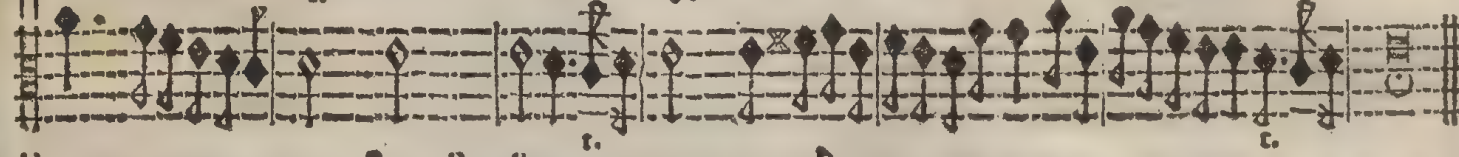
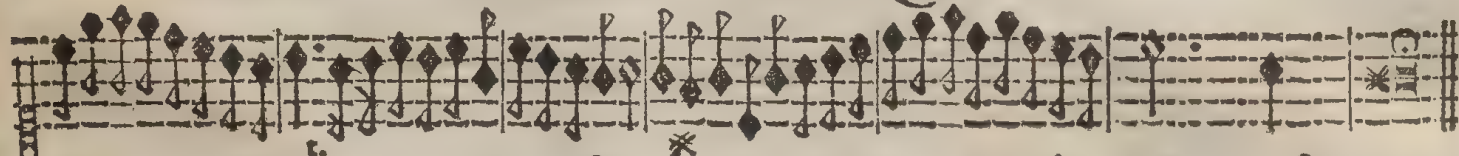
Verfo Decimo, Quarto Tono.

The third system of music consists of two staves. The left staff is a vocal line with a treble clef, featuring a series of eighth notes and a final half note. The right staff is a lute tablature with a C-clef, showing rhythmic values and fret numbers (diamonds) on a six-line staff. The time signature is 3/2.

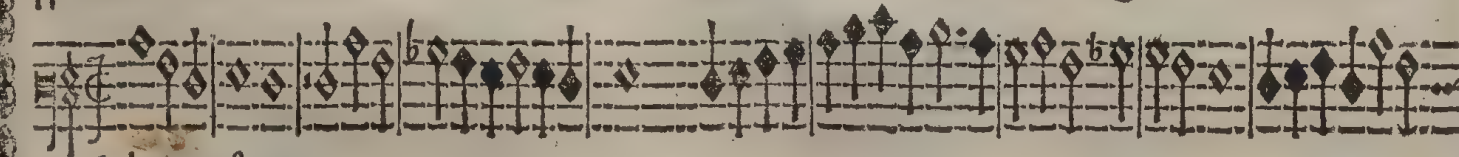
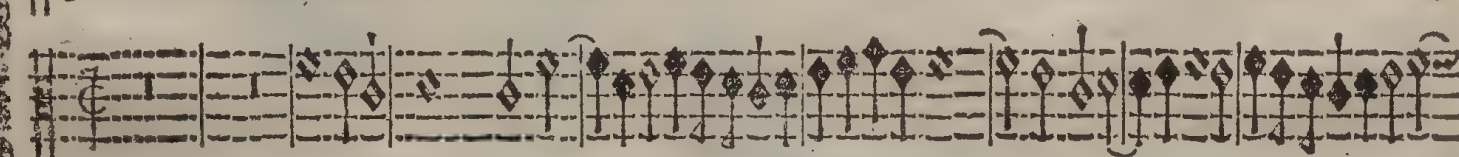
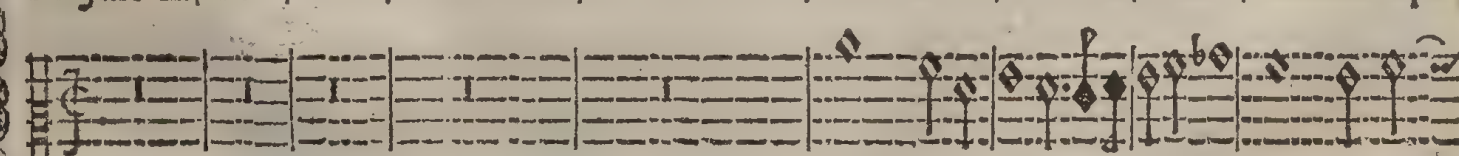
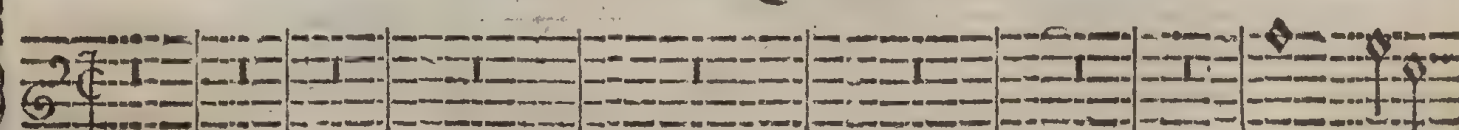
Verso Vndecimo, Quarto Tono.



Verso Duodecimo, & vltimo del Quarto Tono.



Verso Primo, Quinto Tono.



In battuta stretta.

Verfo Secondo, Quinto Tono.

61

The first system of music consists of four staves. The top staff is a treble clef with a common time signature (C). The second and third staves are alto clefs with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a style with many diamond-shaped notes and stems, typical of early printed music. The system ends with a double bar line.

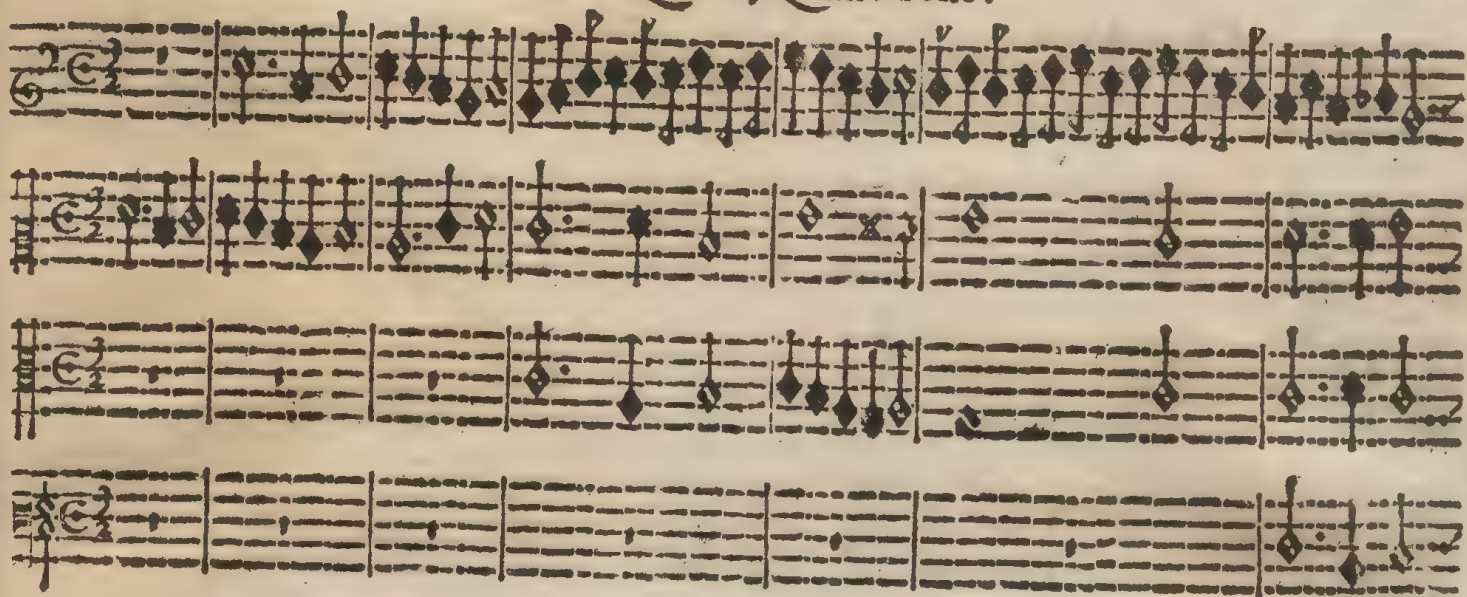
The second system of music consists of four staves. The top staff is a treble clef with a common time signature (C). The second and third staves are alto clefs with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a style with many diamond-shaped notes and stems, typical of early printed music. The system ends with a double bar line.

Allarga la battura.

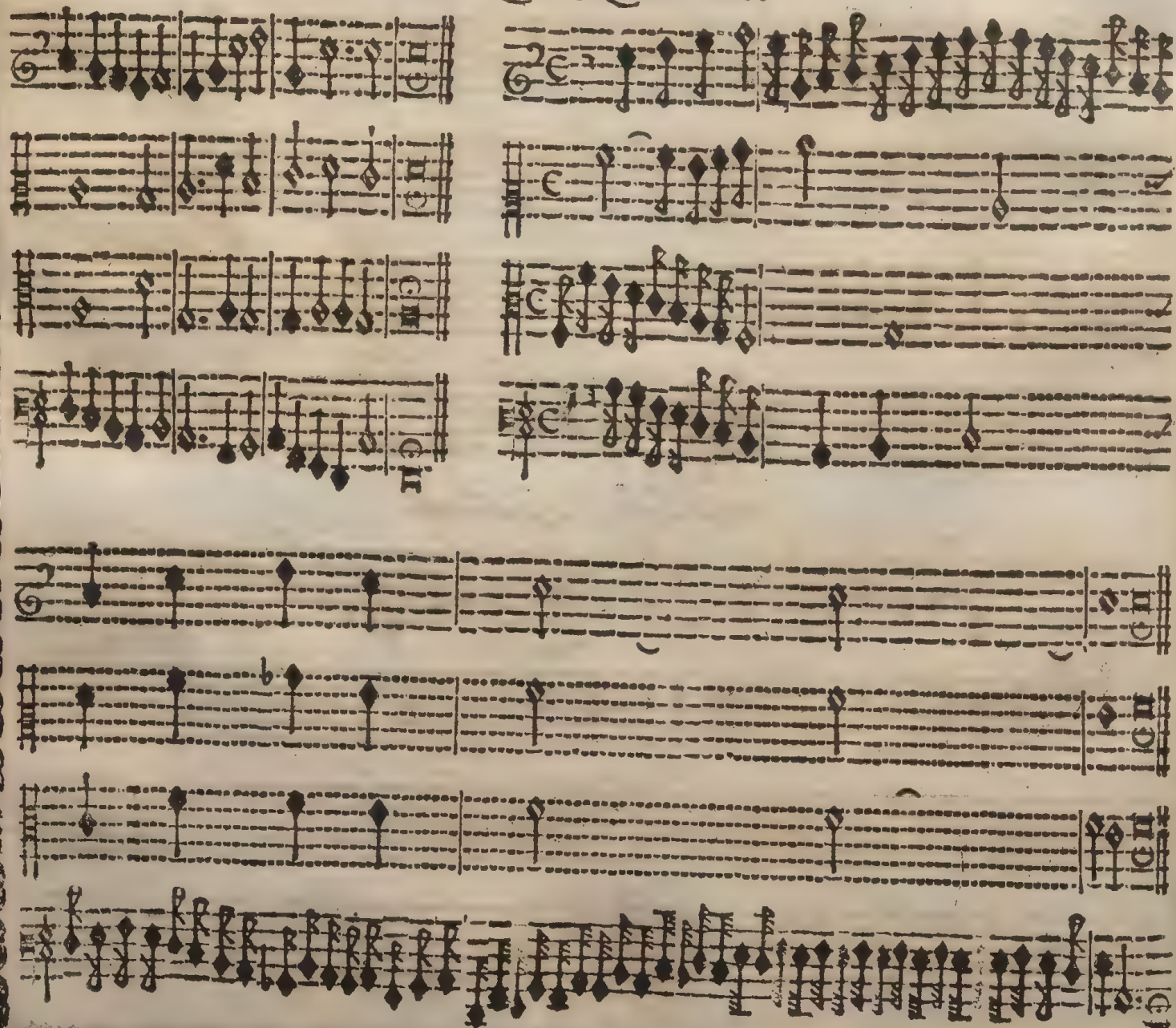
Verfo Terzo, Quinto Tono.

The third system of music consists of four staves. The top staff is a treble clef with a common time signature (C). The second and third staves are alto clefs with a common time signature (C). The bottom staff is a bass clef with a common time signature (C). The music is written in a style with many diamond-shaped notes and stems, typical of early printed music. The system ends with a double bar line.

Verso Quarto, Quinto Tono.



Verso Quinto, Quinto Tono.



Verfo Sefto, Quinto Tono.

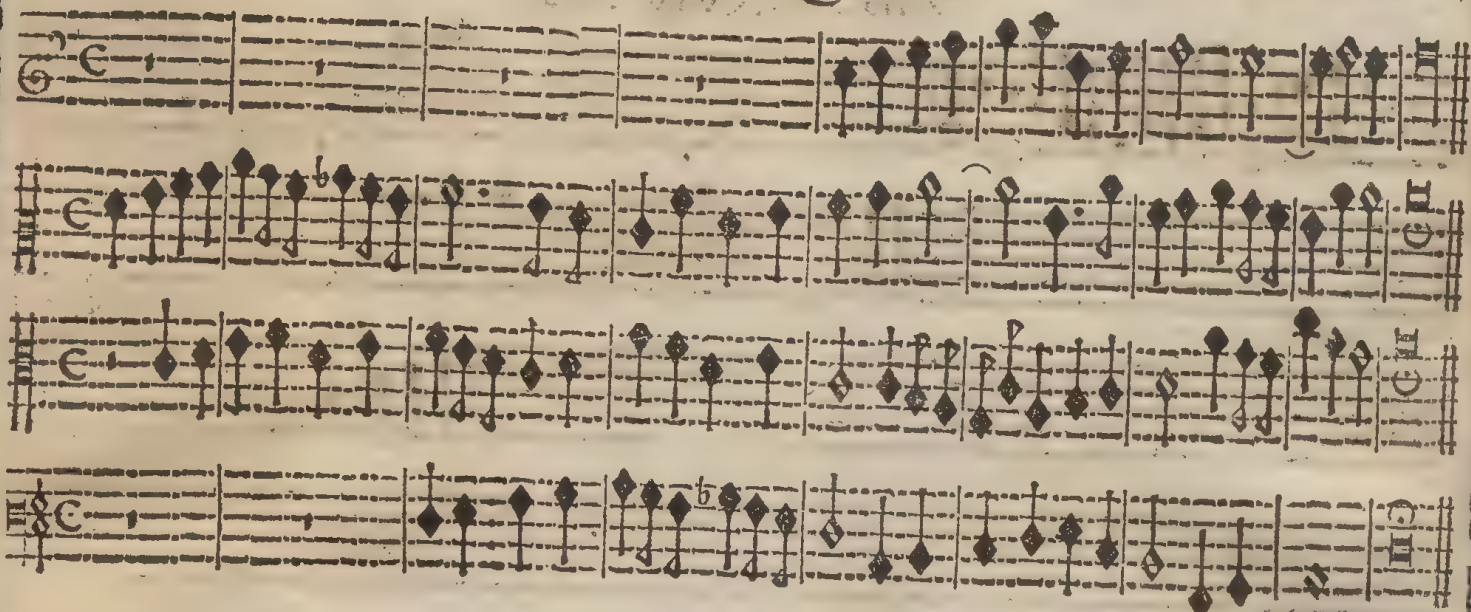
63

A musical score for a piece titled 'Verfo Sefto, Quinto Tono.' The score is written on four staves. The first staff is in treble clef with a common time signature (C). The second and third staves are in alto clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The music consists of a series of notes, some of which are beamed together, and rests. The notation is in a historical style, with some notes having a diamond shape.

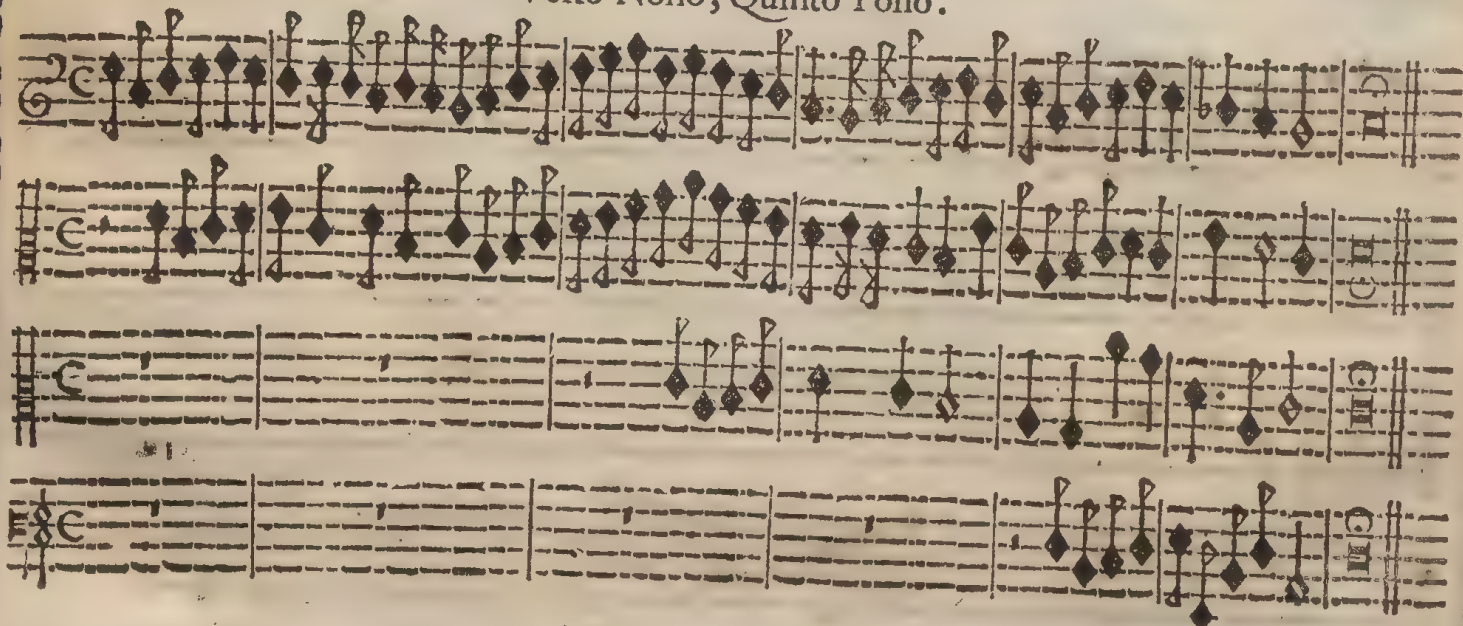
Verfo Settimo, Quinto Tono.

A musical score for a piece titled 'Verfo Settimo, Quinto Tono.' The score is written on four staves. The first staff is in treble clef with a common time signature (C). The second and third staves are in alto clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The music consists of a series of notes, some of which are beamed together, and rests. The notation is in a historical style, with some notes having a diamond shape.

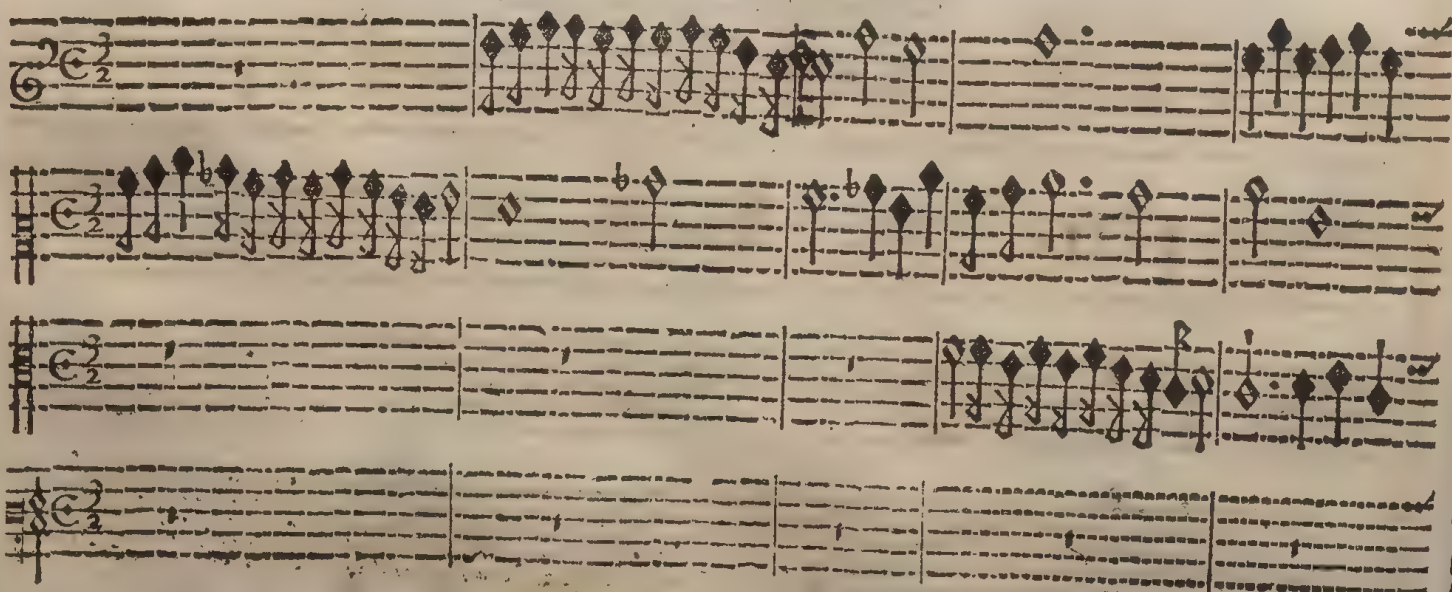
Verſo Ottoauo, Quinto Tono.



Verſo Nono, Quinto Tono.



Verſo Decimo, Quinto Tono.

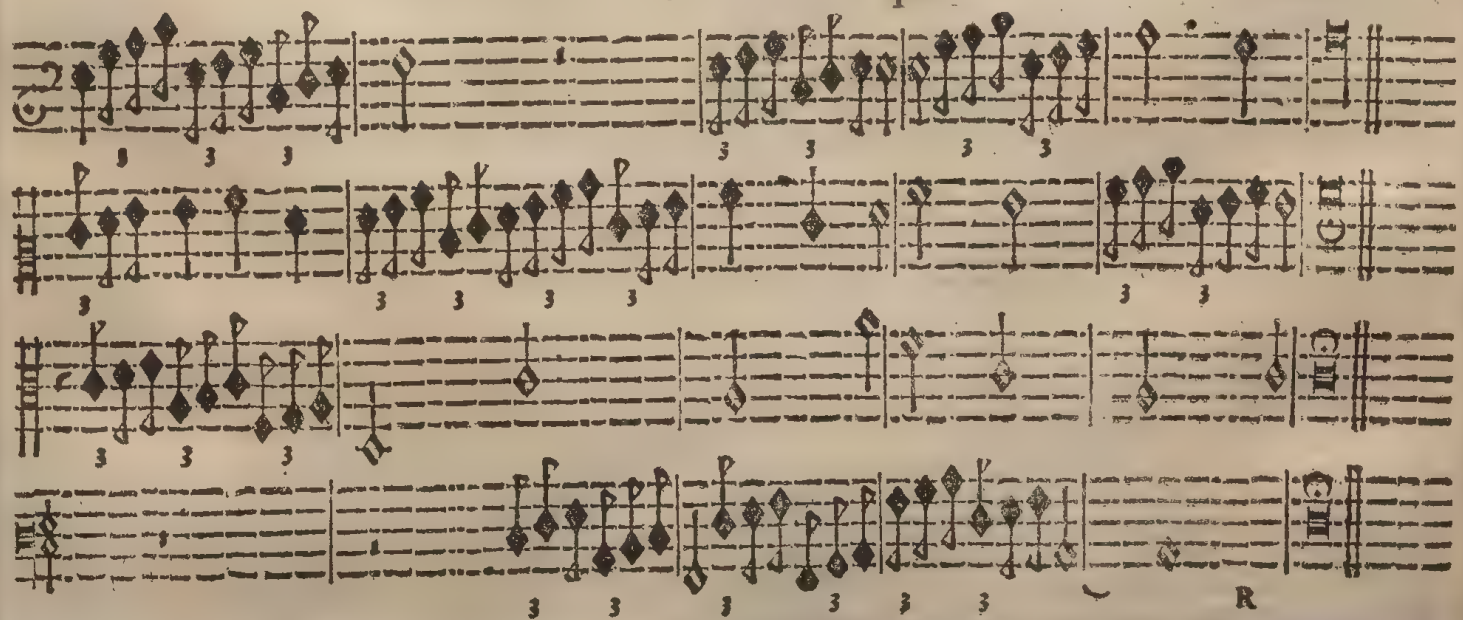




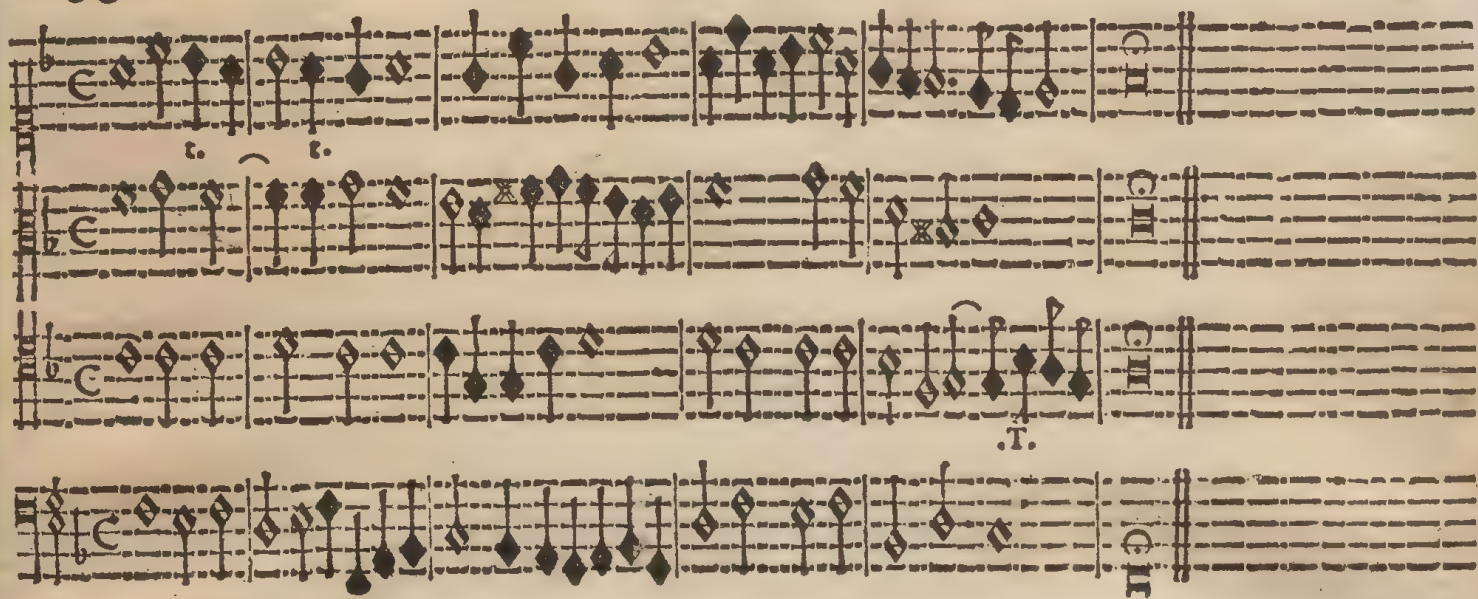
Verſo Vndecimo, quinto Tono.



Verſo Duodecimo, & ultimo del quinto Tono.



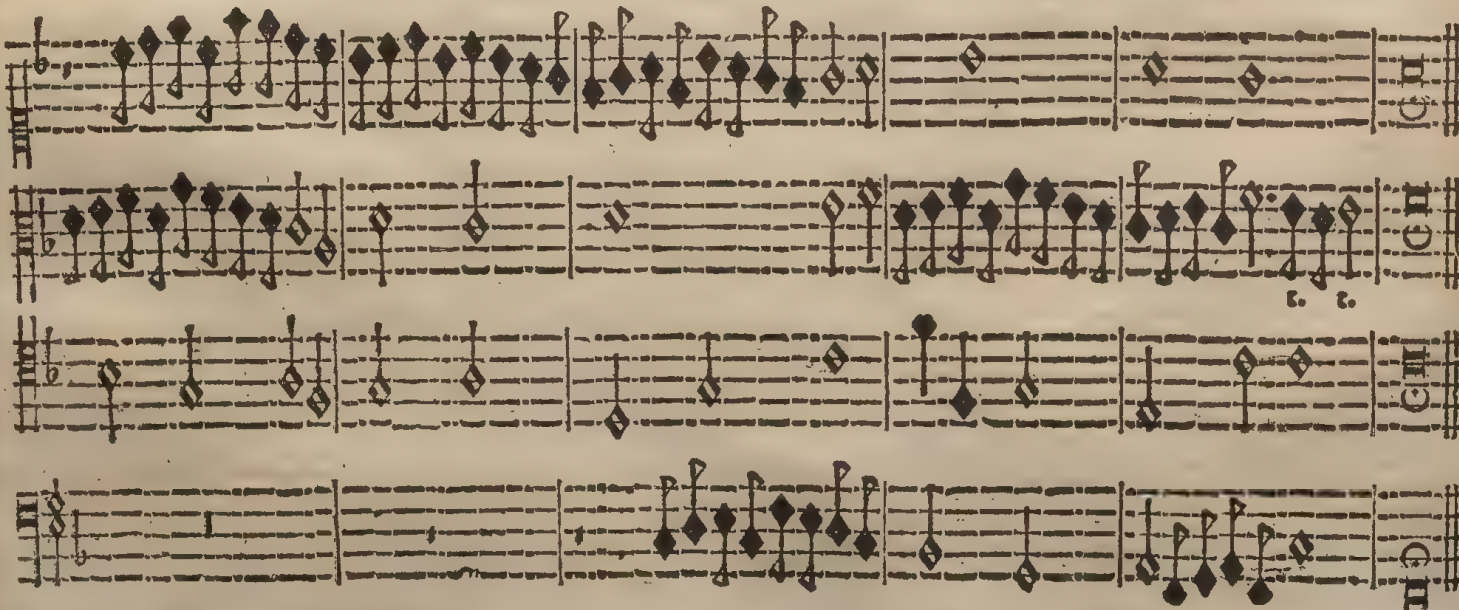
Verso Primo, Sesto Tono.



Verso Secondo, Sesto Tono.

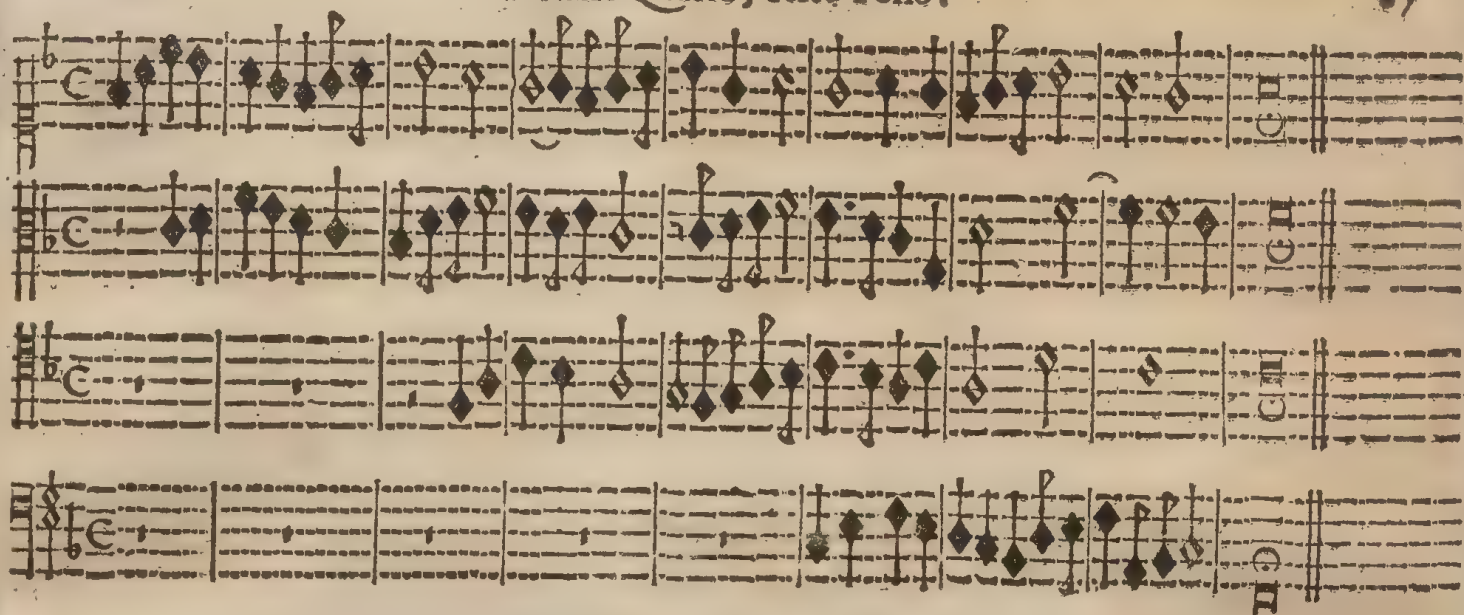


Verso Terzo, Sesto Tono.

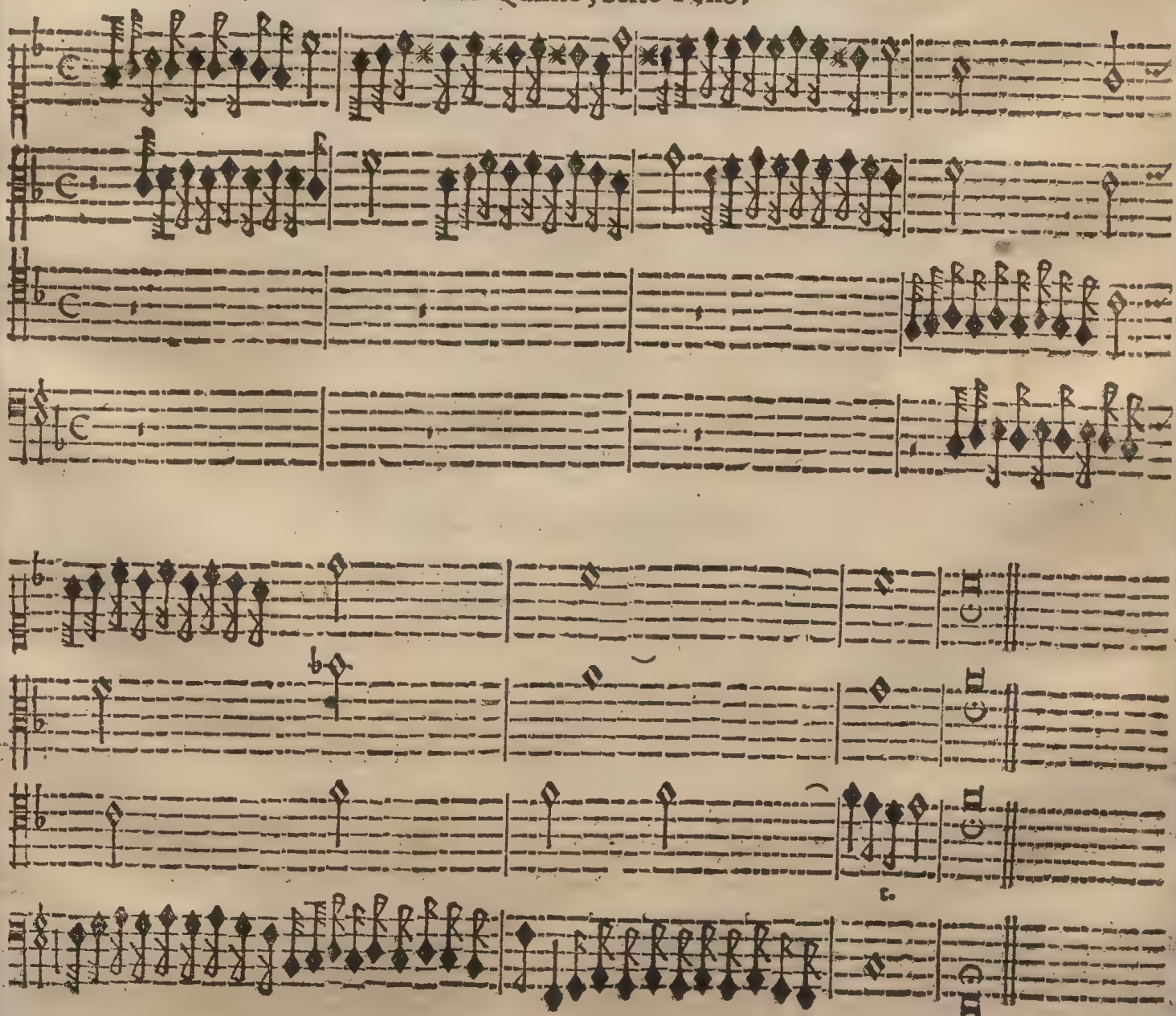


Verfo Quarto, Sefto Tono.

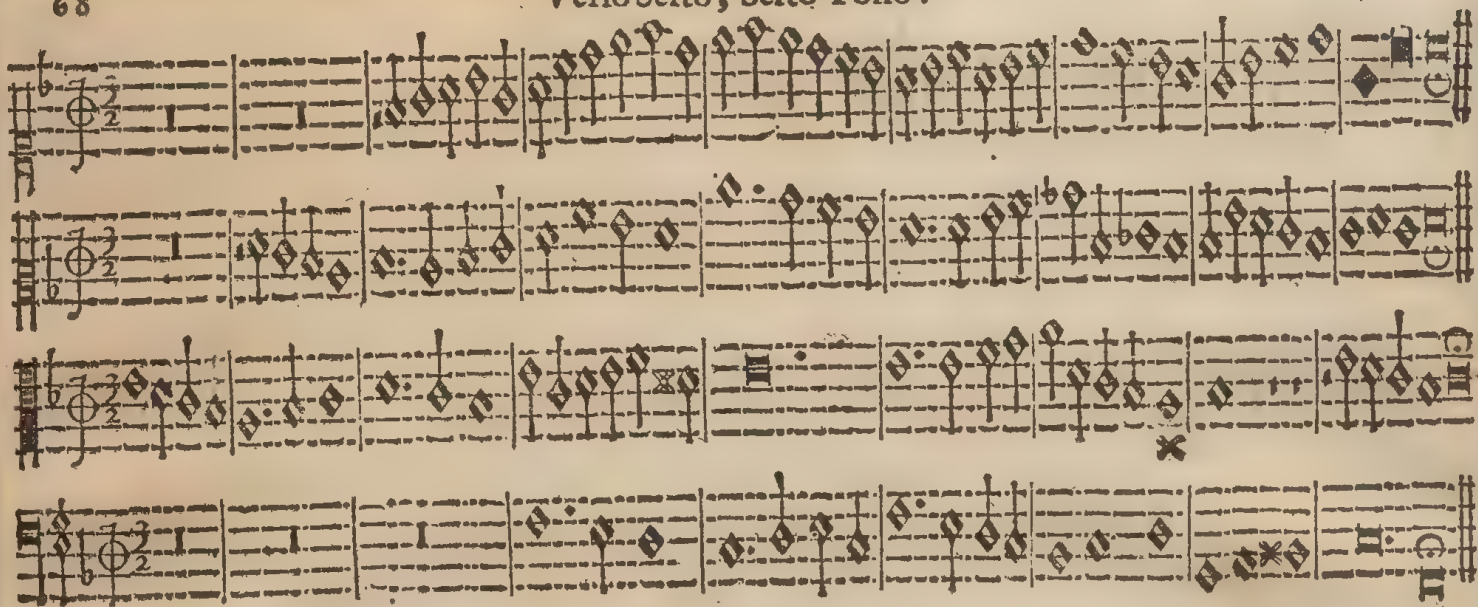
67



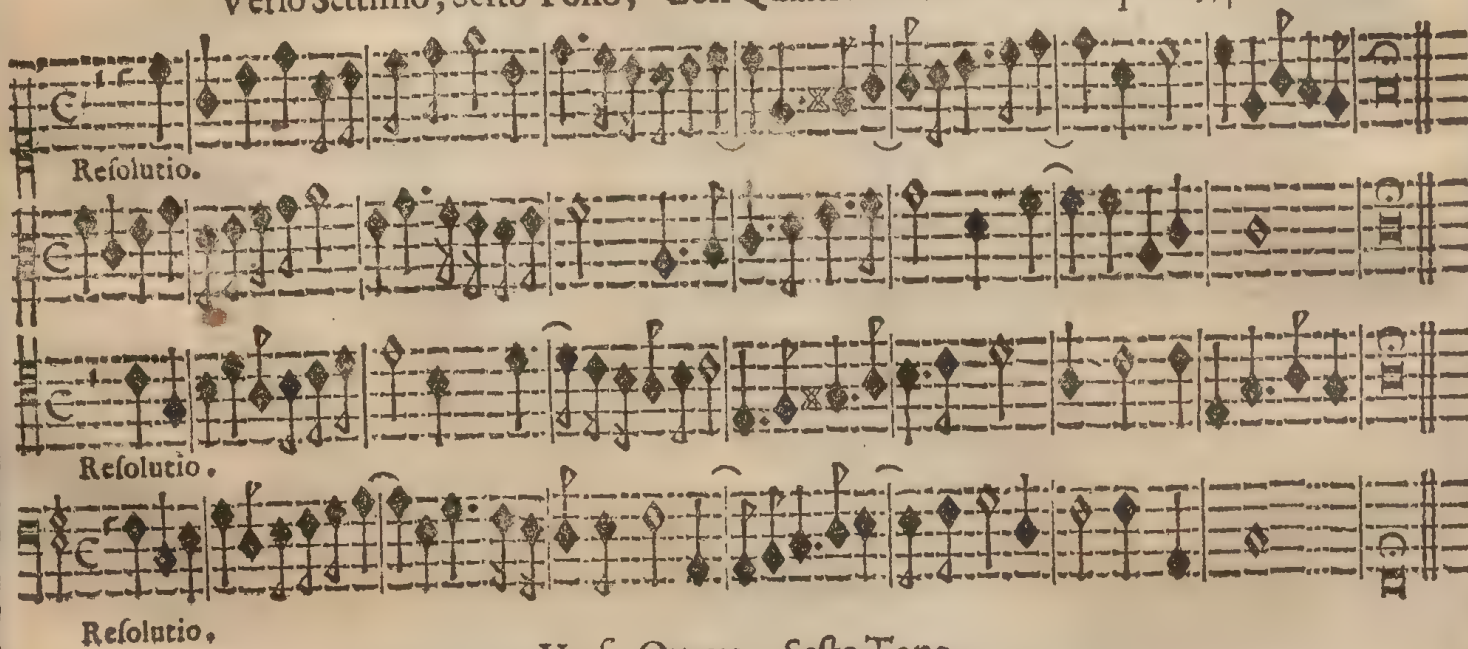
Verfo Quinto, Sefto Tono.



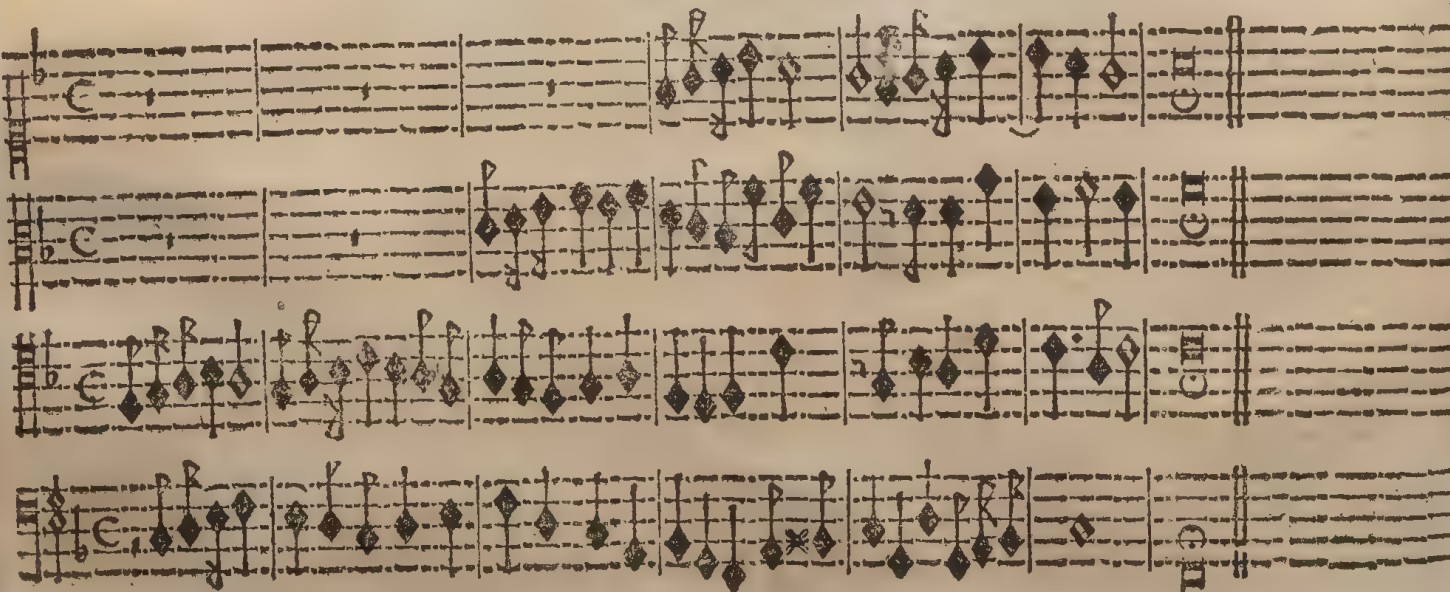
Verſo Seſto, Seſto Tono.



Verſo Settimo, Seſto Tono; Con Quattro Parte in Canone per b, H.

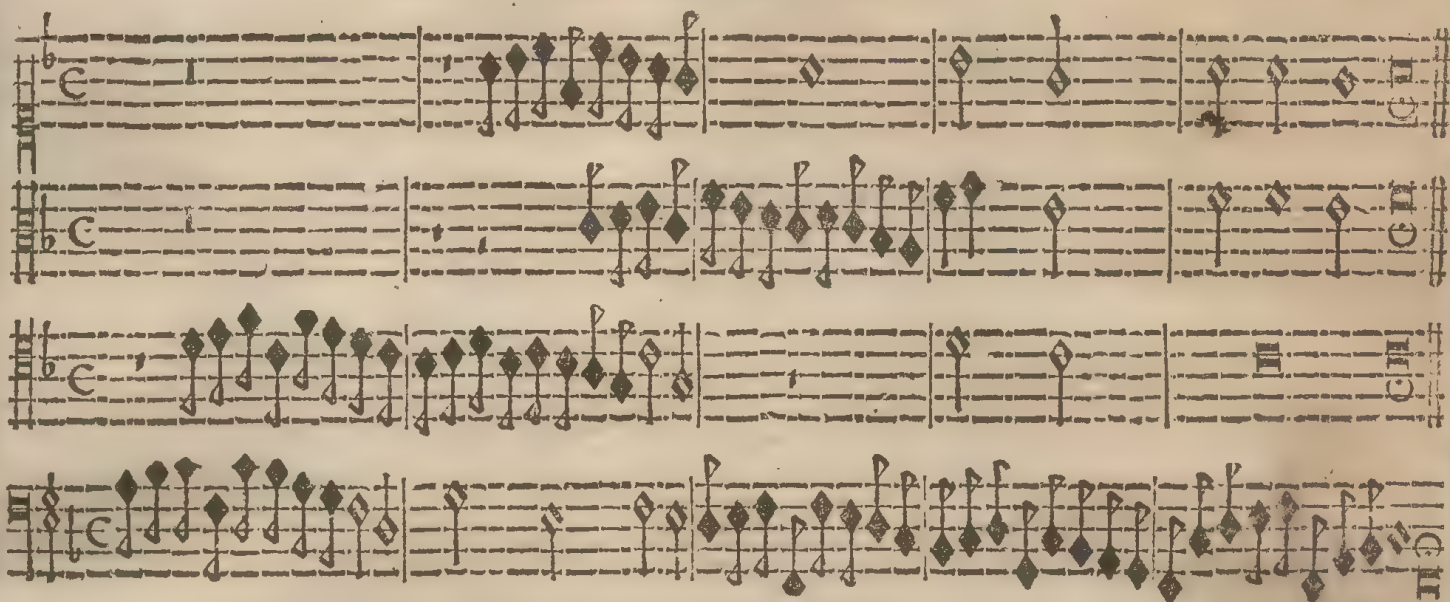


Verſo Ottauo, Seſto Tono.

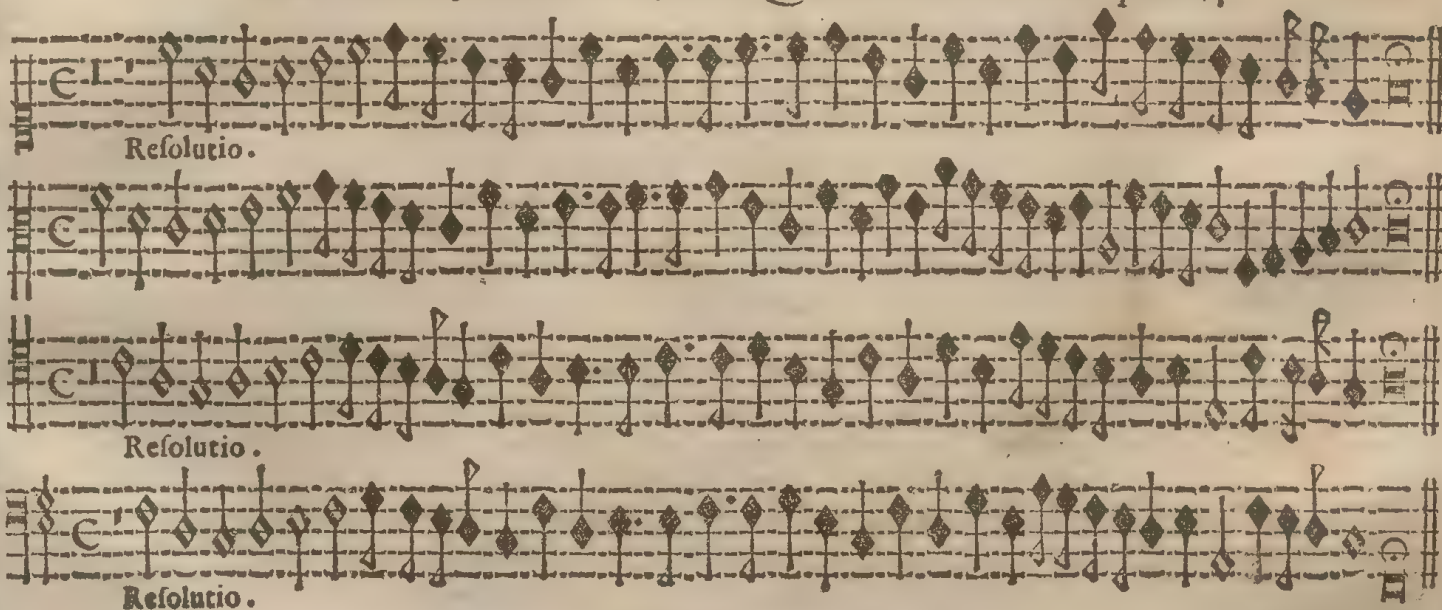


Verfo Nono, Sefto Tono.

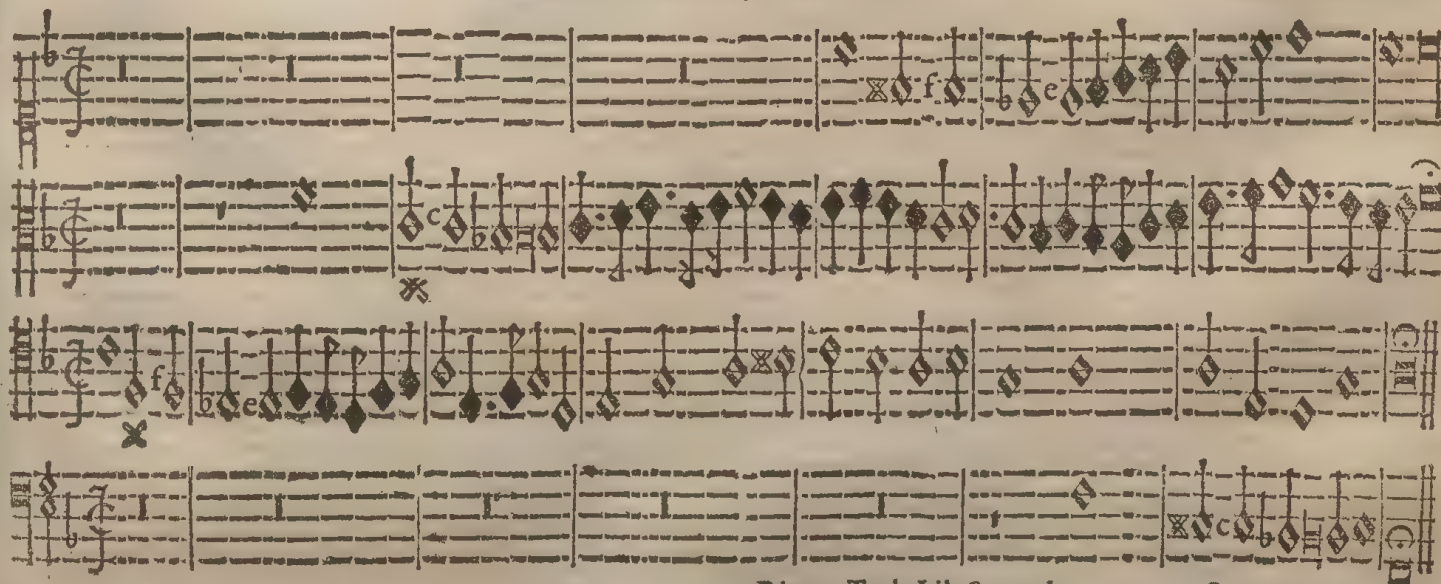
69

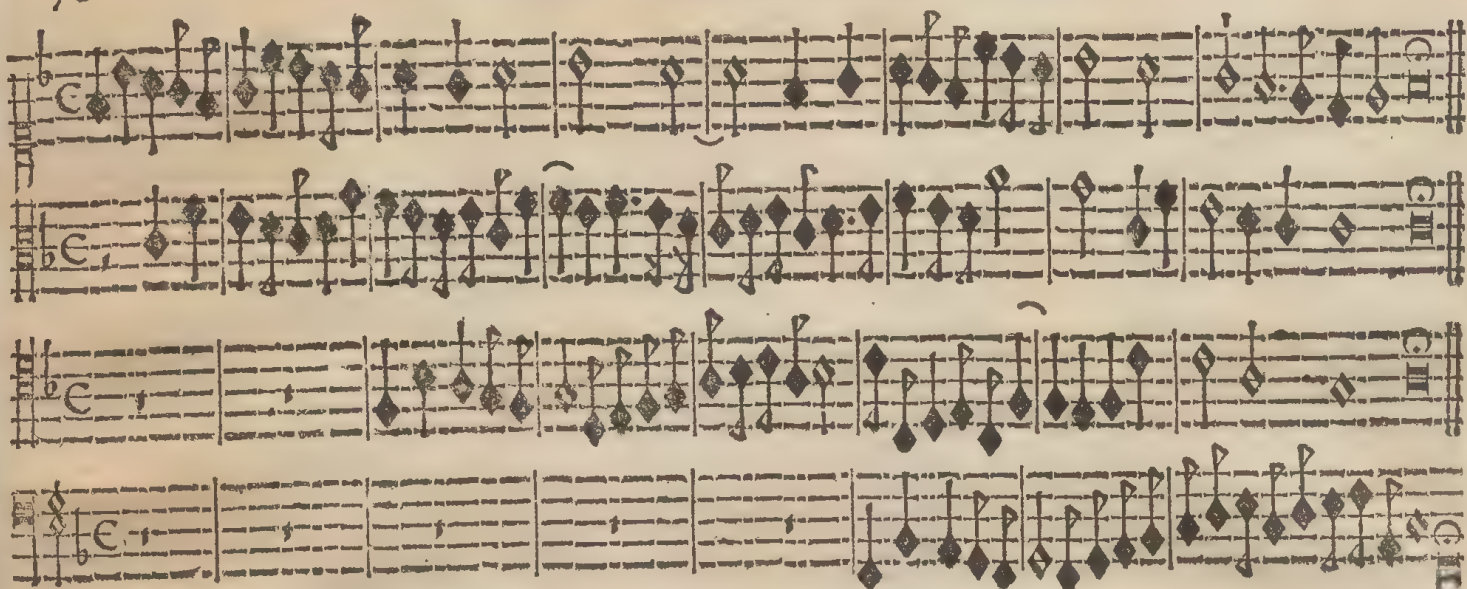


Verfo Decimo, Sefto Tono, Con Quattro Parte in Canone per b. $\frac{4}{4}$.





Verfo Vndecimo, Sefto Tono.

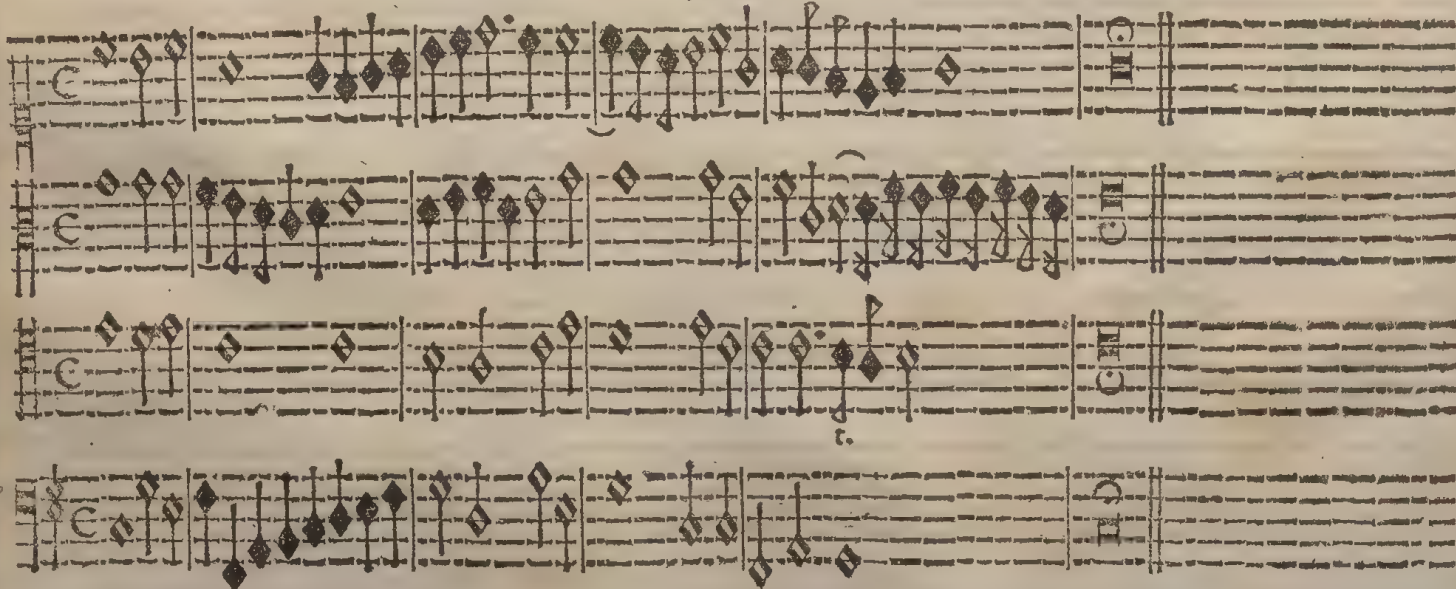




A' LETTORI.

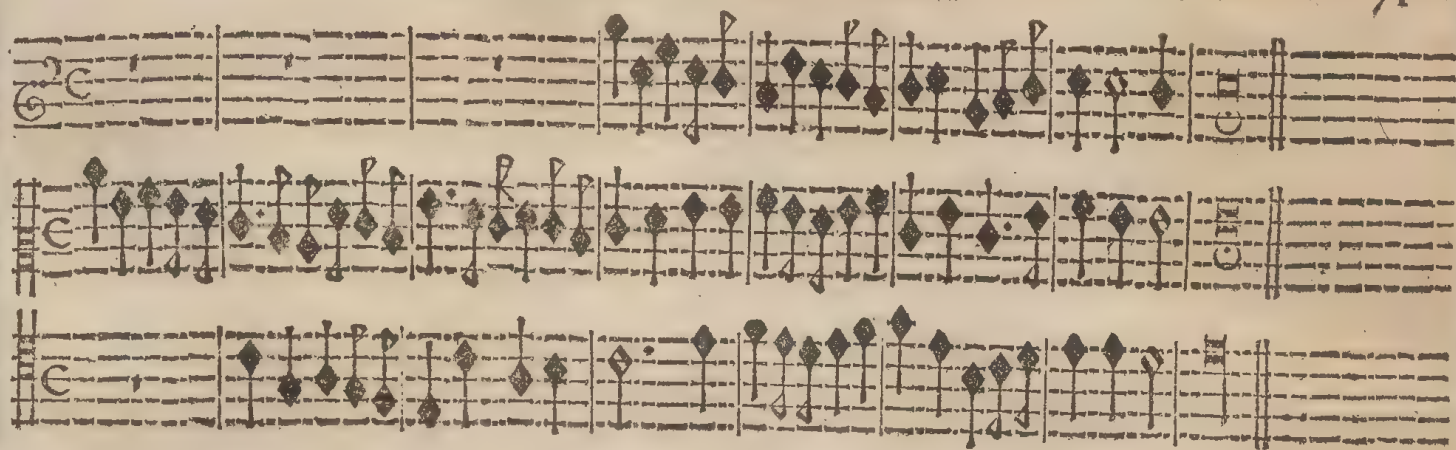
IN questo Settimo Tono (benigno Lettore) non hò voluto seruirmi delli Otto finali Ecclesiastici, l'haurei scritti in G. conforme il Settimo Tono, che stà in queste presente miei Ricerche. Ma già che in questi Versi seguiva l'Ottavo Tono con l'istesso finale di G. & nell'istessa corda se ritroua ancora il Secondo Tono, mi hà parso bene per variar corda, scriuere questo Settimo Tono in vn'altra, maniera: mi potrai dir, benigno Lettore, che per variar corda si poteua fare il suo finale in D. per b. & quello è vero finale delli Otto Toni Ecclesiastici, & così lo scriue in certi suoi versi intauolate Claudio da Corregio, & altri Autori antichi: Ma non mi hò voluto io seruire ne dell'vno, ne dell'altro, perche hauendo fatto il suo finale in D, sol, re, saria stato l'istessa corda del Primo Tono: ma in questo Settimo Tono hò voluto fare il suo fine in C, sol, fa, vt, doue è vero finale del Settimo Tono delli Dodici modi finti, si bene quello si scriue co'l mezo del b. io l'hò scritto co'l mezo del  doue è ancora Settimo Tono Naturale; ma vna quinta più bassa, e l'hò scritto di questa maniera  per causa, che mentre questi Versi io l'hò fatti per rispondere à Messe à Vespere, & in tutti i Diuini Officij, & imparticolare questo Settimo Tono serue nella Gloria della Messa della Madonna: Ma per concludere il nostro ragionamento, sappia, che tutti i Toni si possono trasportare in tutti quei luoghi doue si ritroua la loro specie della Dia Pente, & Dia Tefaron, & questo lo scriue Oratio Tigrini lib. 3. Cap. 30. & nell'istesso libro à Cap. 5. ne fa inuentione Marco Padoano. Stati sano.

Verso Primo, Settimo Tono.



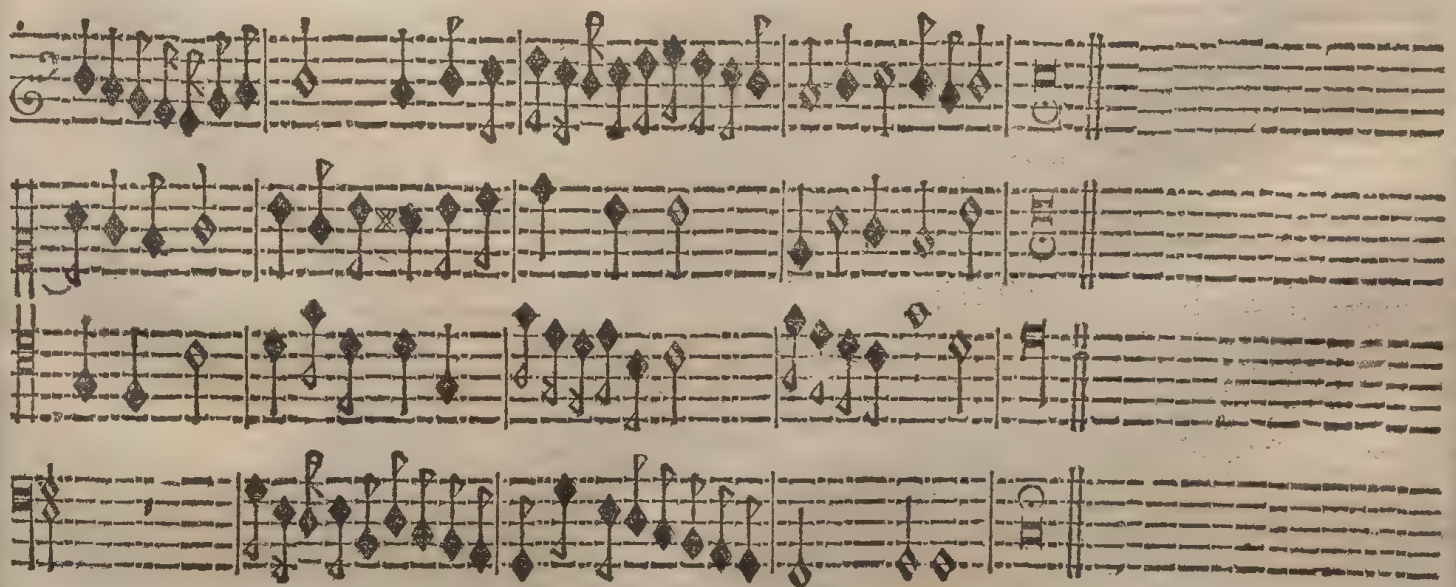
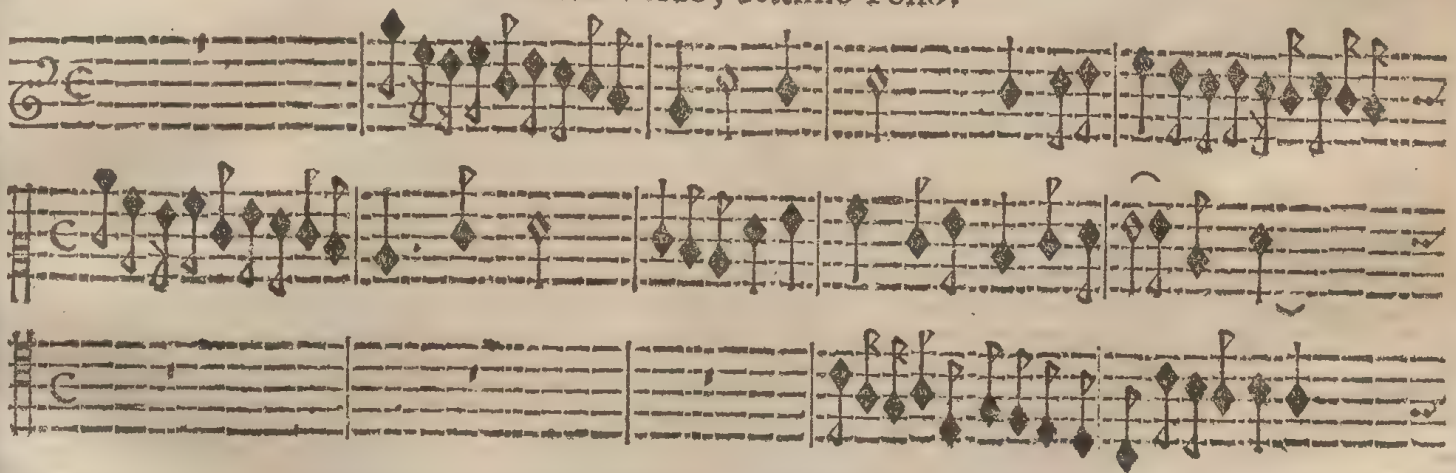
Verfo Secondo, Settimo Tono.

71

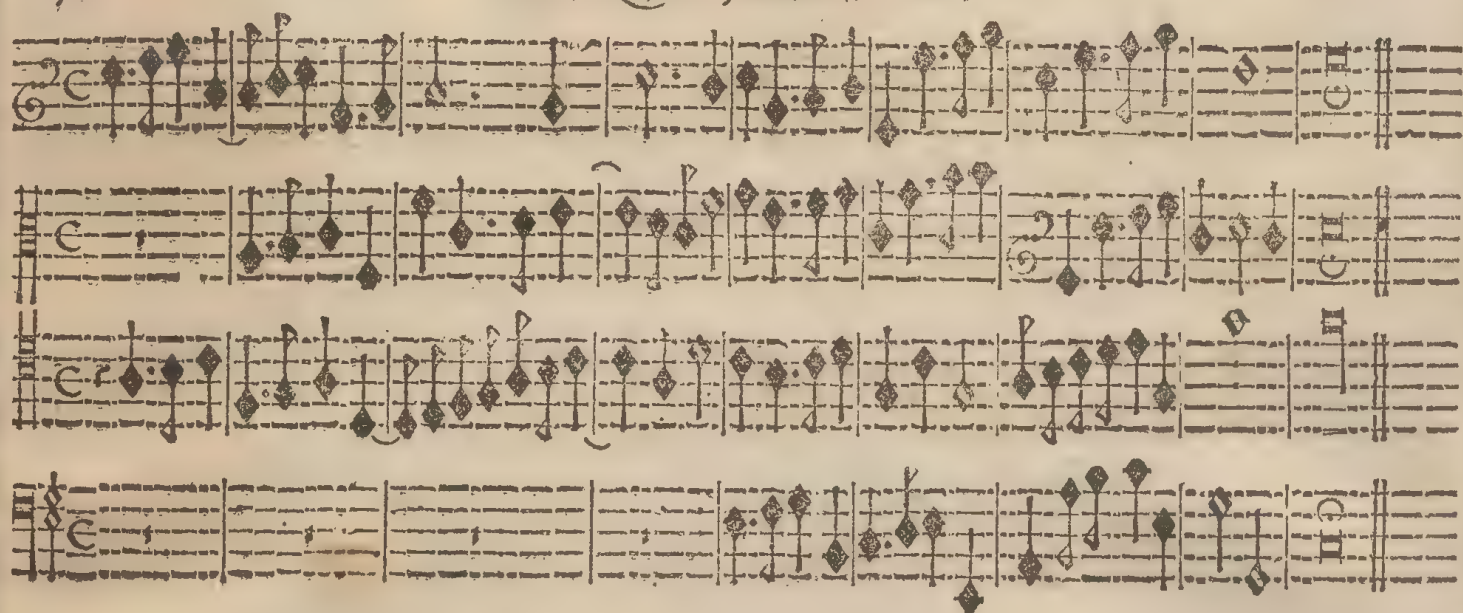


Verfo Terzo, Settimo Tono.

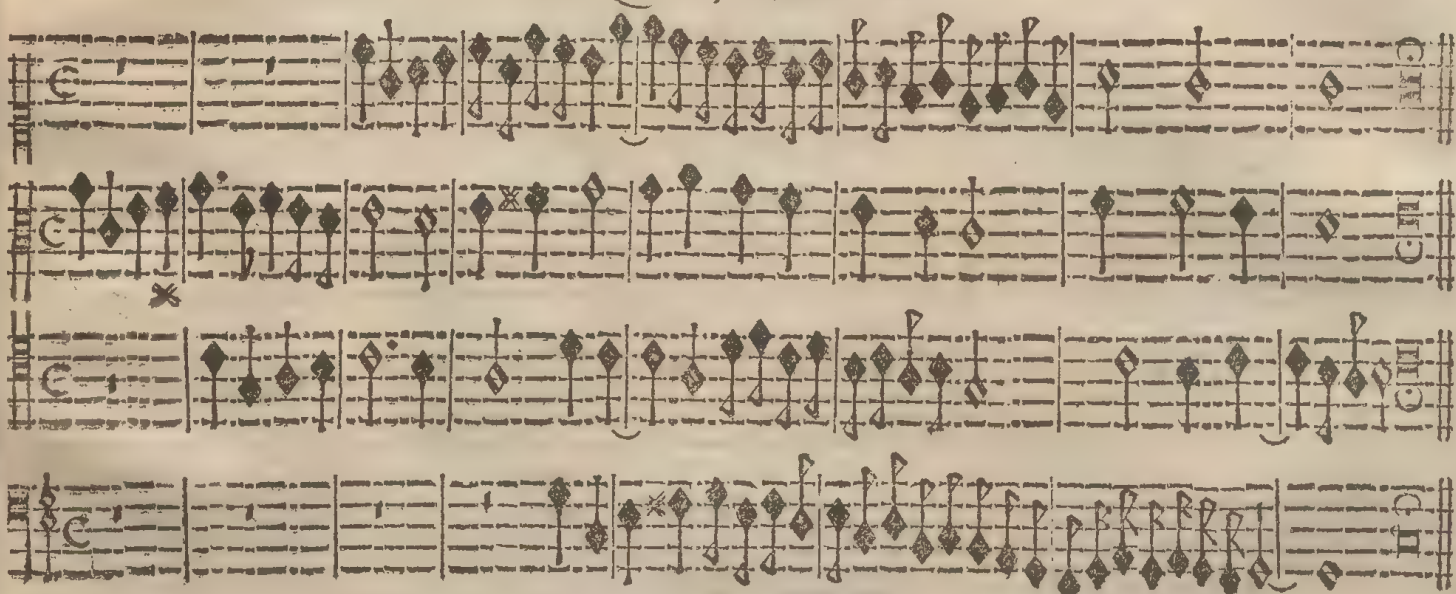
Allarga la battuta.



Verso Quarto, Settimo Tono.



Verso Quinto, Settimo Tono.



Verso Sesto, Settimo Tono.



Verfo Settimo . Settimo Tono .

73

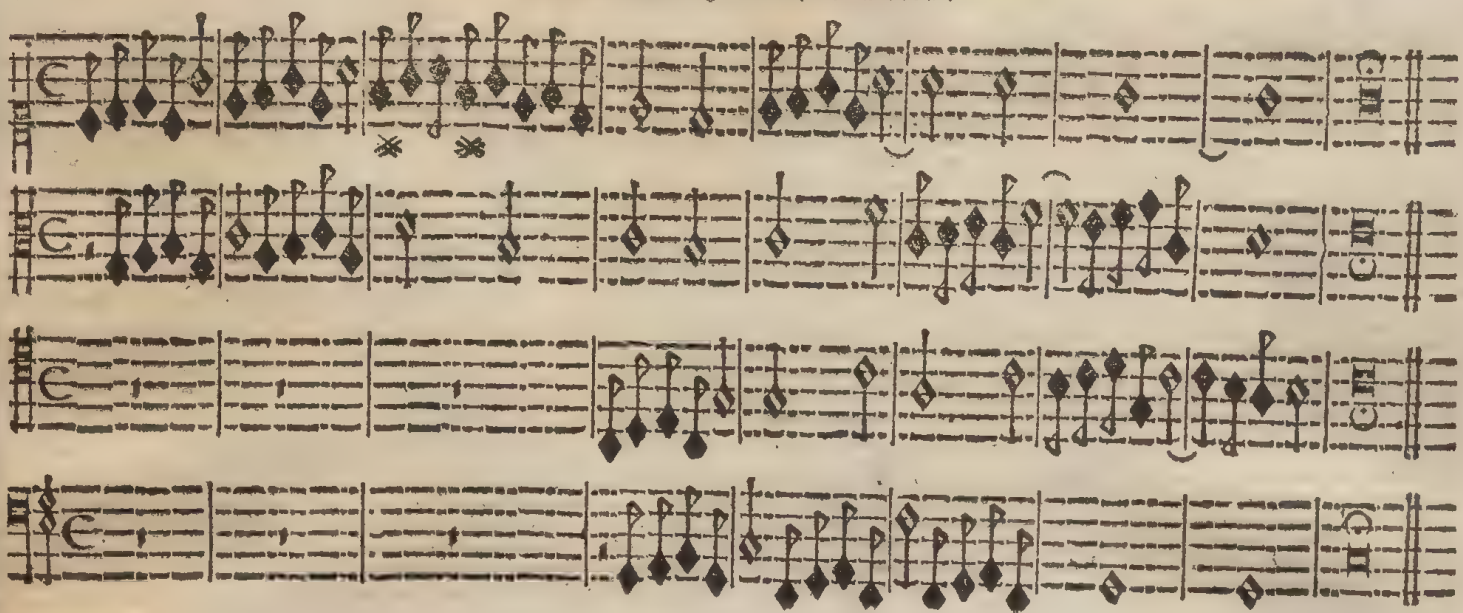
A musical score for a piece titled "Verfo Settimo . Settimo Tono .". The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) features a complex, fast-moving melody in the upper voice (treble clef) with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower voices (bass clef). The second system (staves 6-10) continues the melody, which concludes with a double bar line and a repeat sign. The notation includes various musical symbols such as clefs, time signatures, and note heads.

Verfo Ottauo , Settimo Tono .

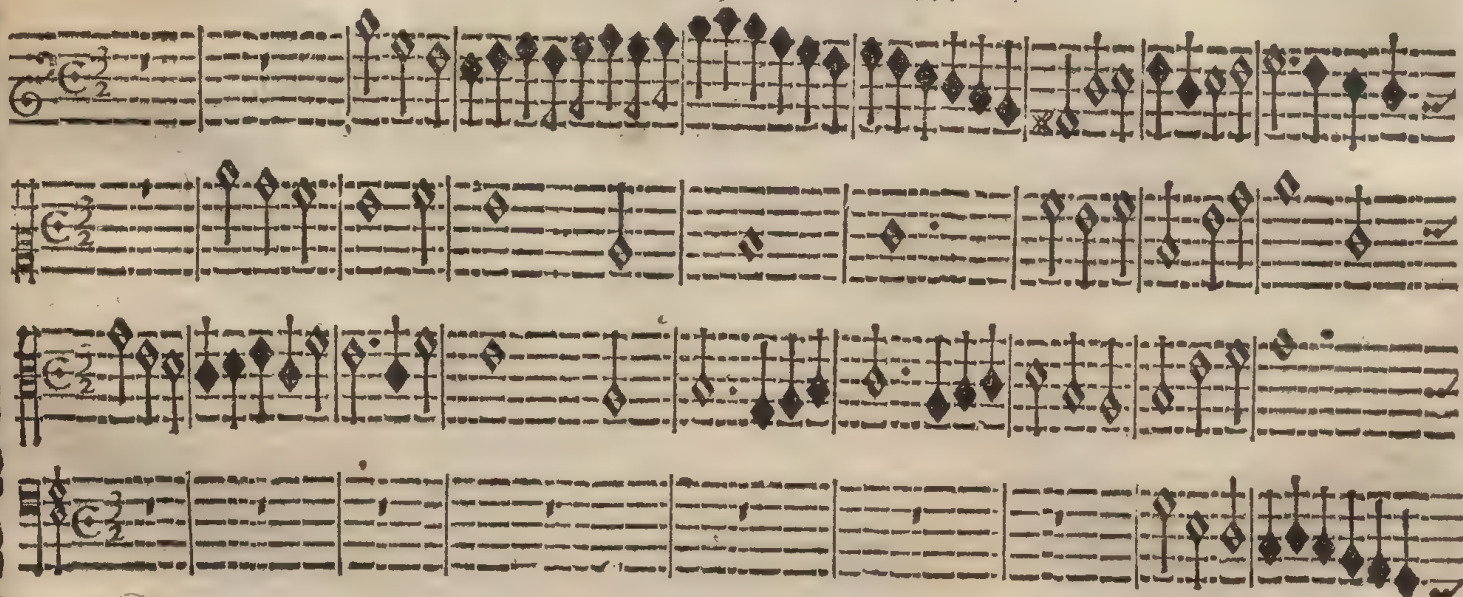
A musical score for a piece titled "Verfo Ottauo , Settimo Tono .". The score is written on four staves. The upper voice (treble clef) features a complex, fast-moving melody with many sixteenth and thirty-second notes. The lower voices (bass clef) provide a rhythmic accompaniment. The notation includes various musical symbols such as clefs, time signatures, and note heads. There are some markings like "r." and "t." below the staves, possibly indicating rests or trills.

T

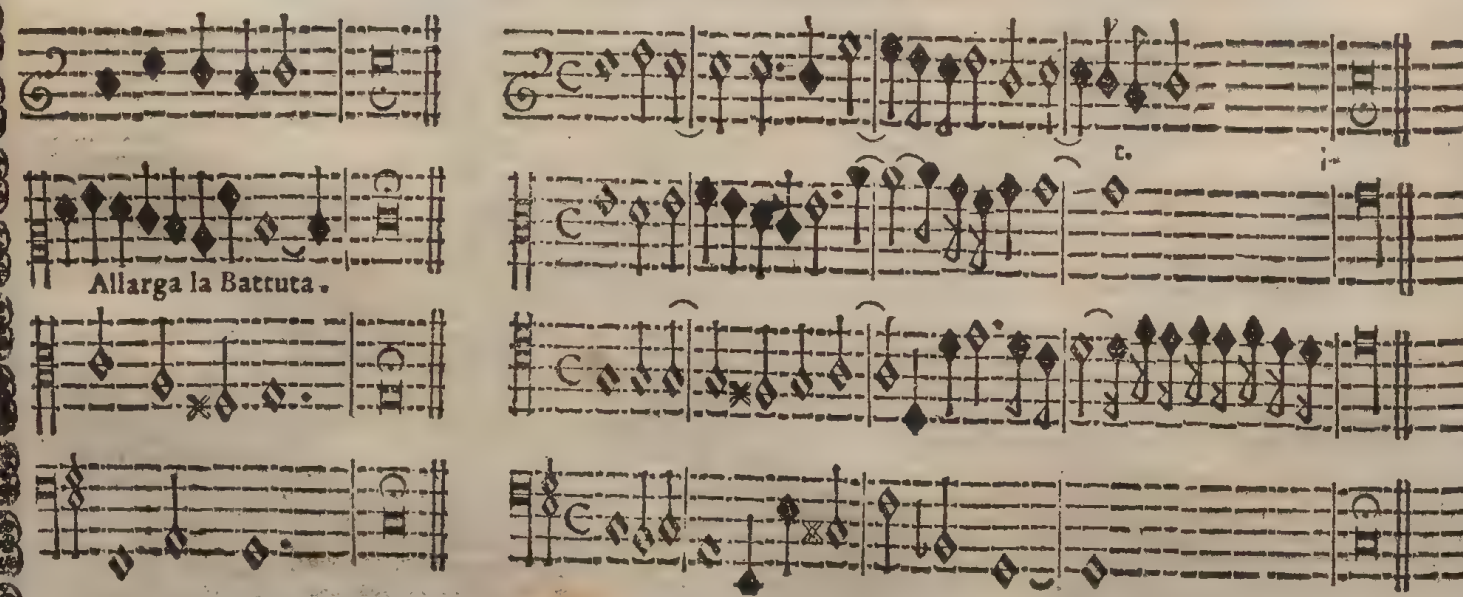
Verso Nono, Settimo Tono.



Verso Decimo, Settimo Tono.

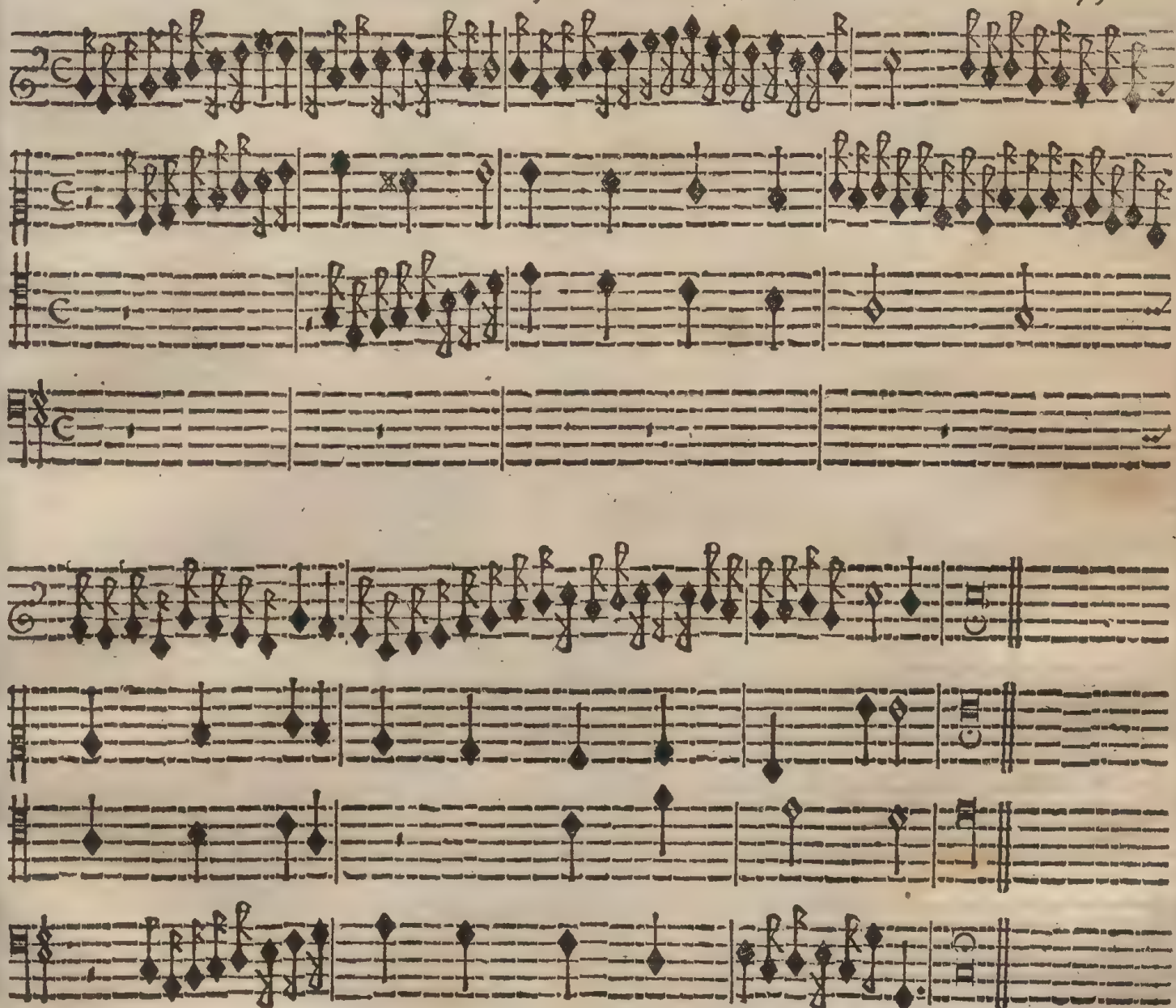


Verso Vndecimo, Settimo Tono.

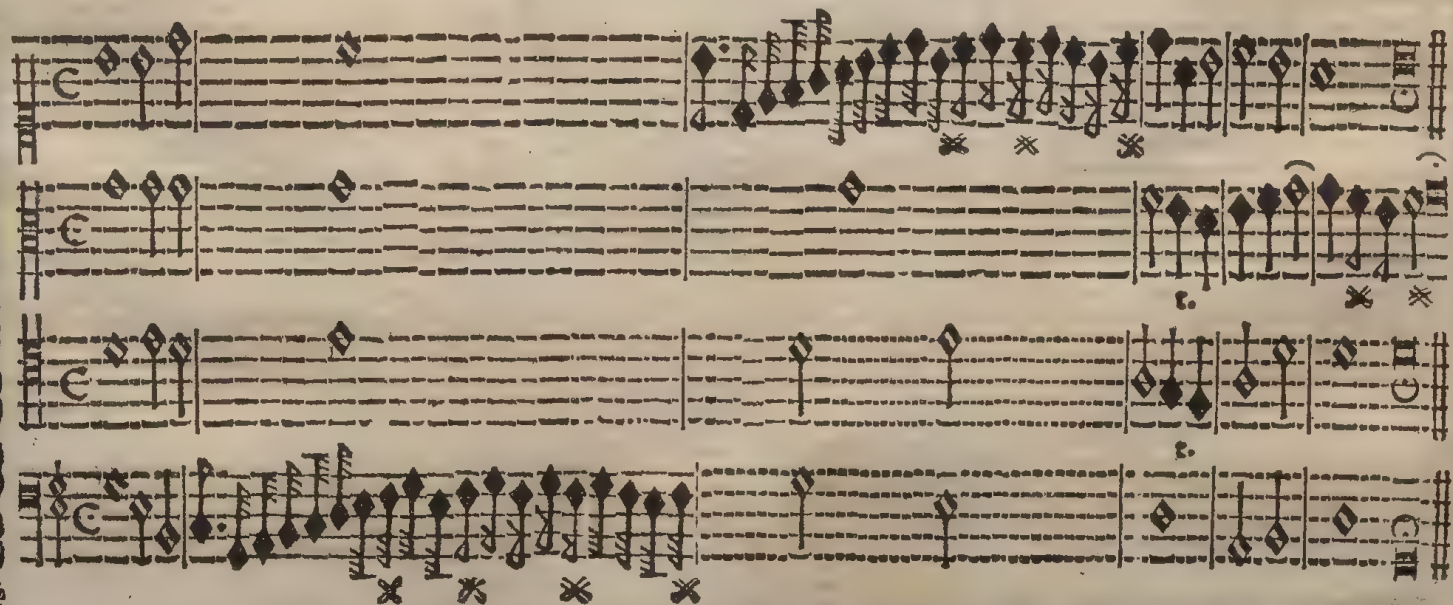


Verfo Duodecimo, & vltimo del Settimo Tono.

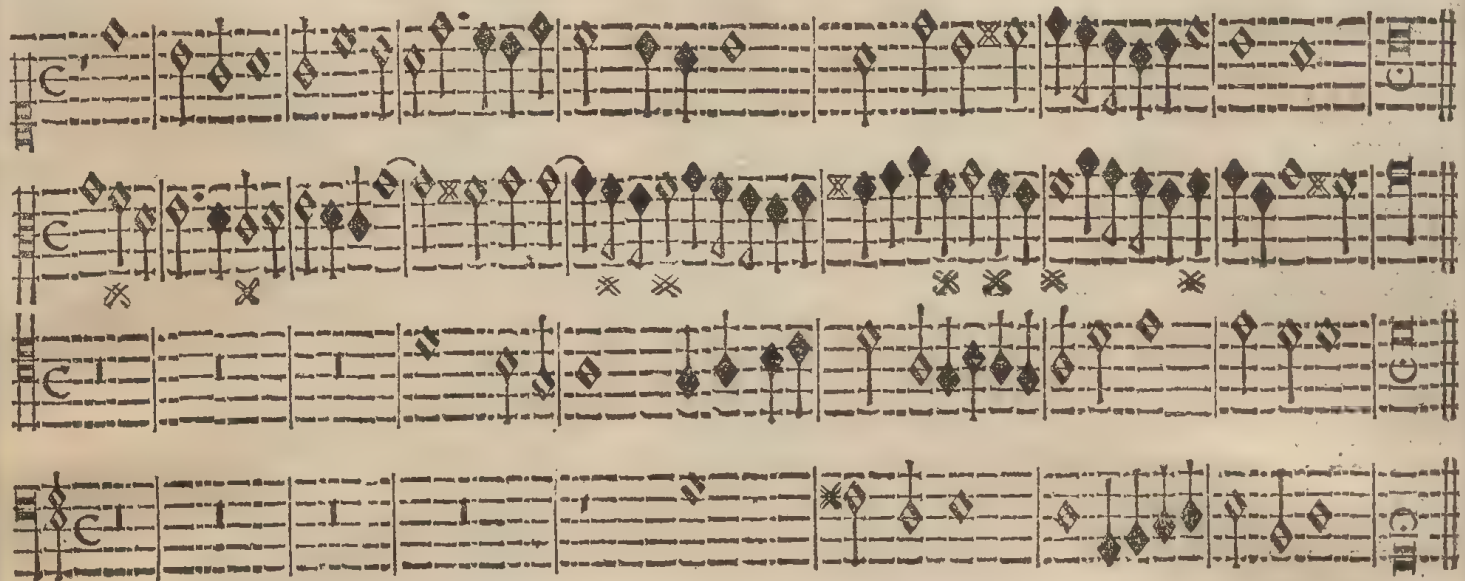
75



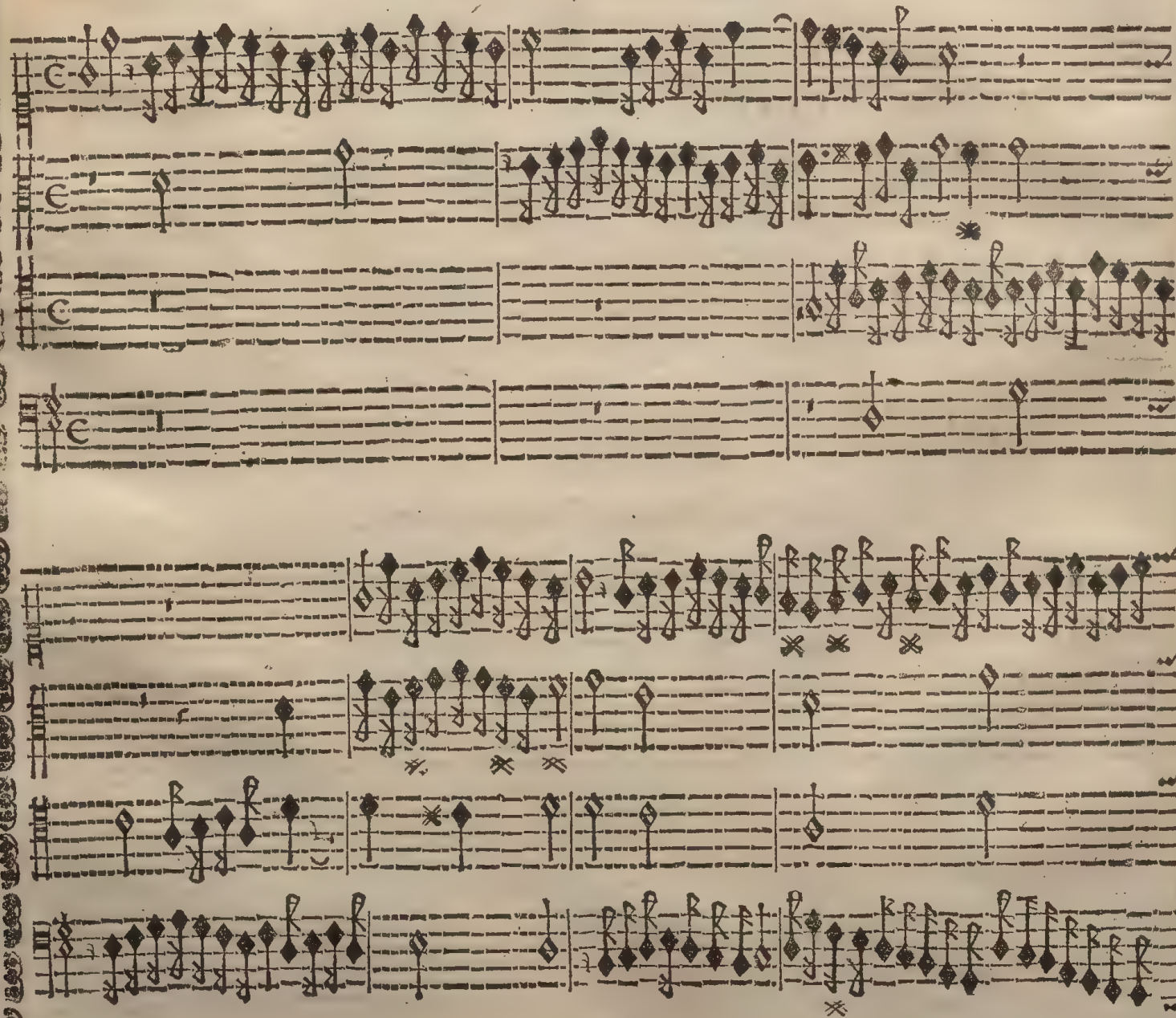
Verfo Primo, Ottauo Tono.



Verso Secondo, Ottavo Tono.



Verso Terzo, Ottavo Tono.

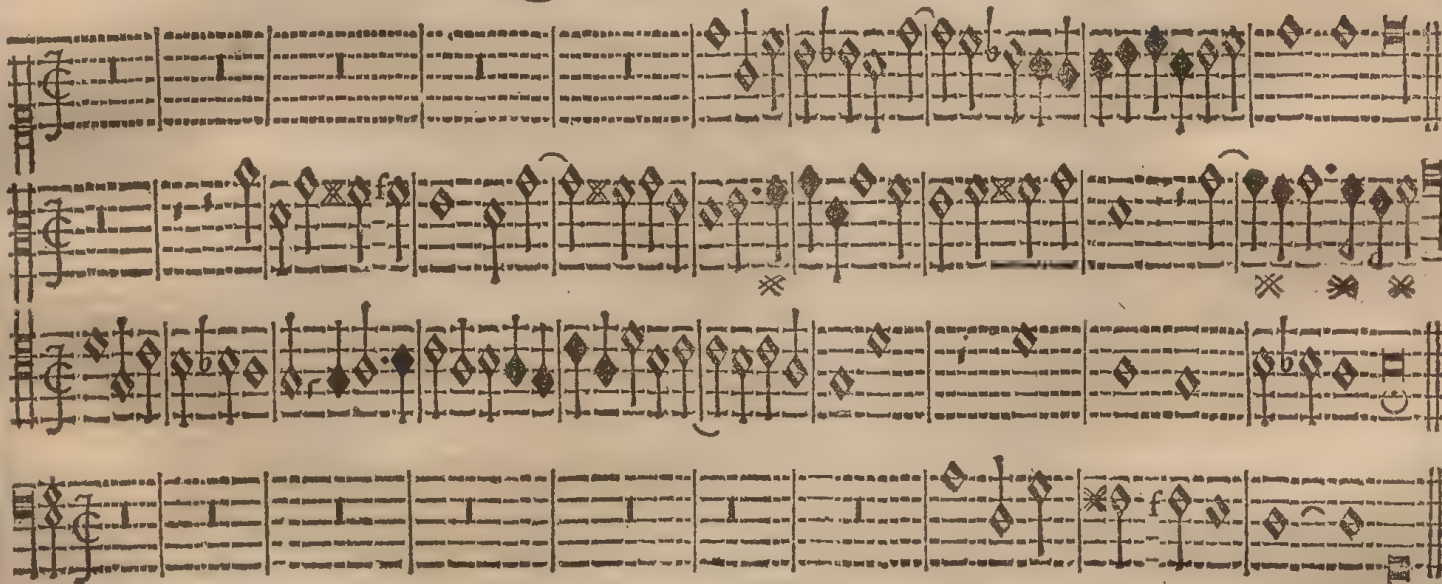


Verfo Quarto, Otrauo Tono.

77

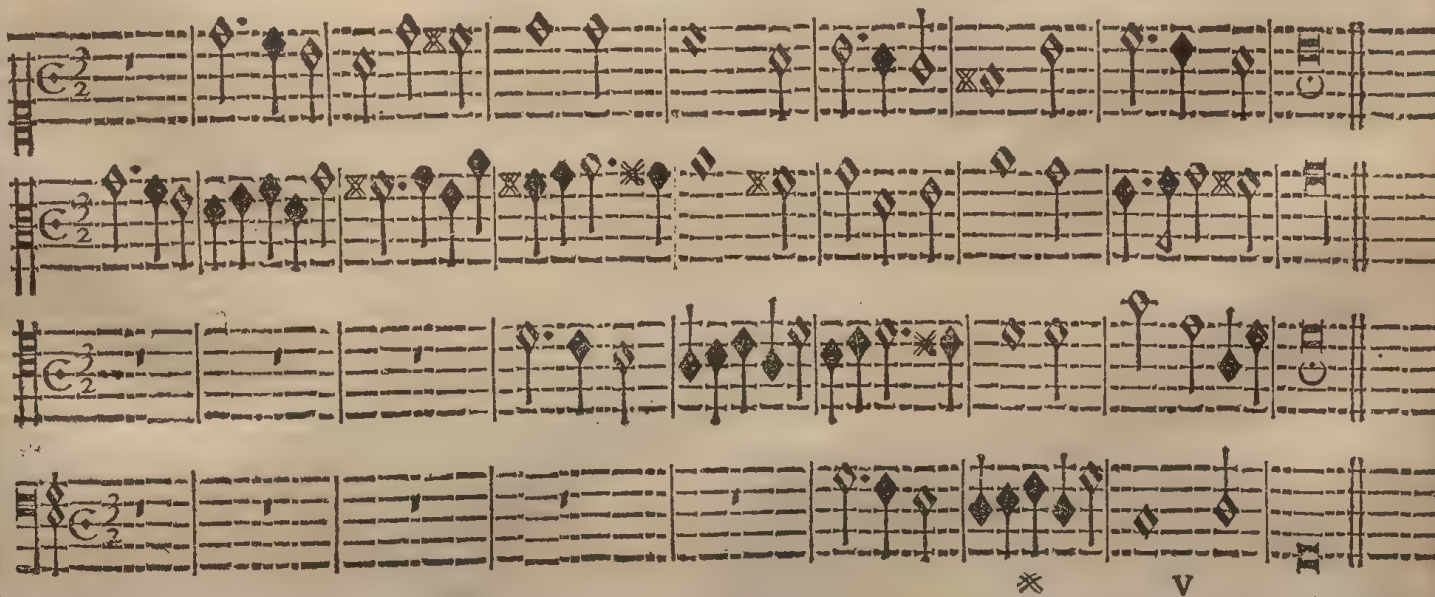


Verfo Quinto, Otrauo Tono, Cromatico.



In Battuta stretta .

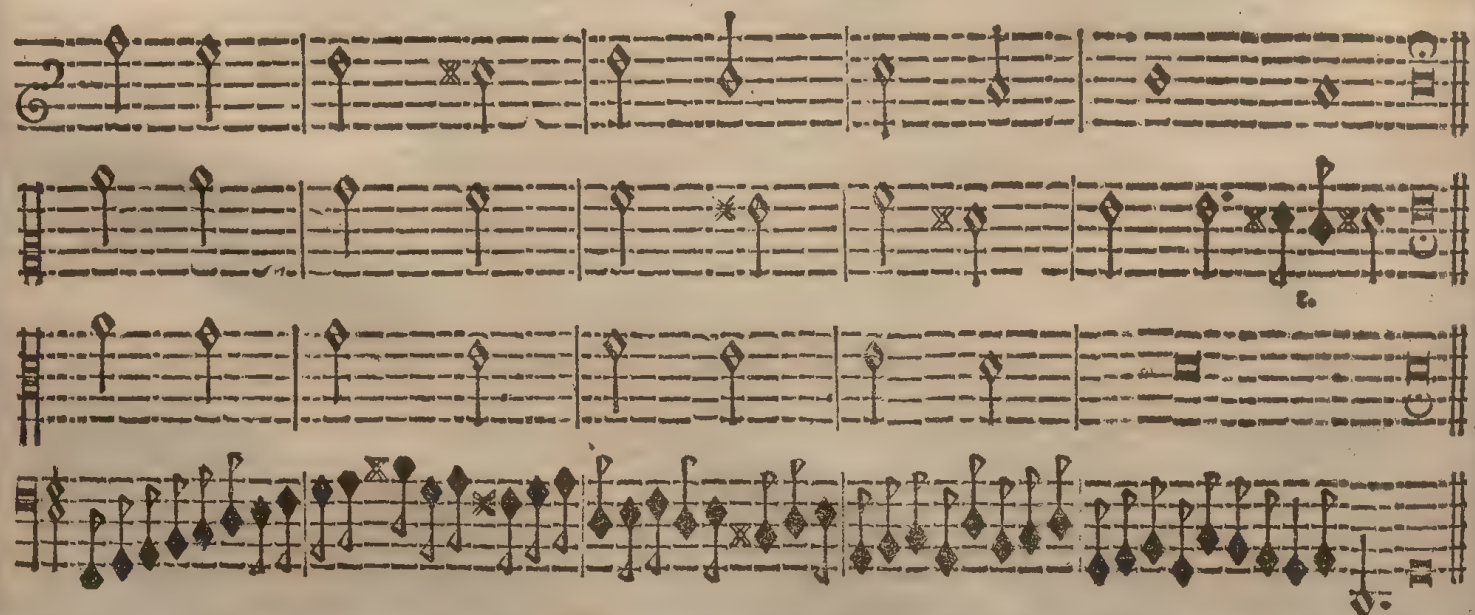
Verfo Sesto, Otrauo Tono.



Verfo Settimo, Ottauo Tono.



Verfo Ottauo, Ottauo Tono.



Verfo Nono, Otrauo Tono.

79

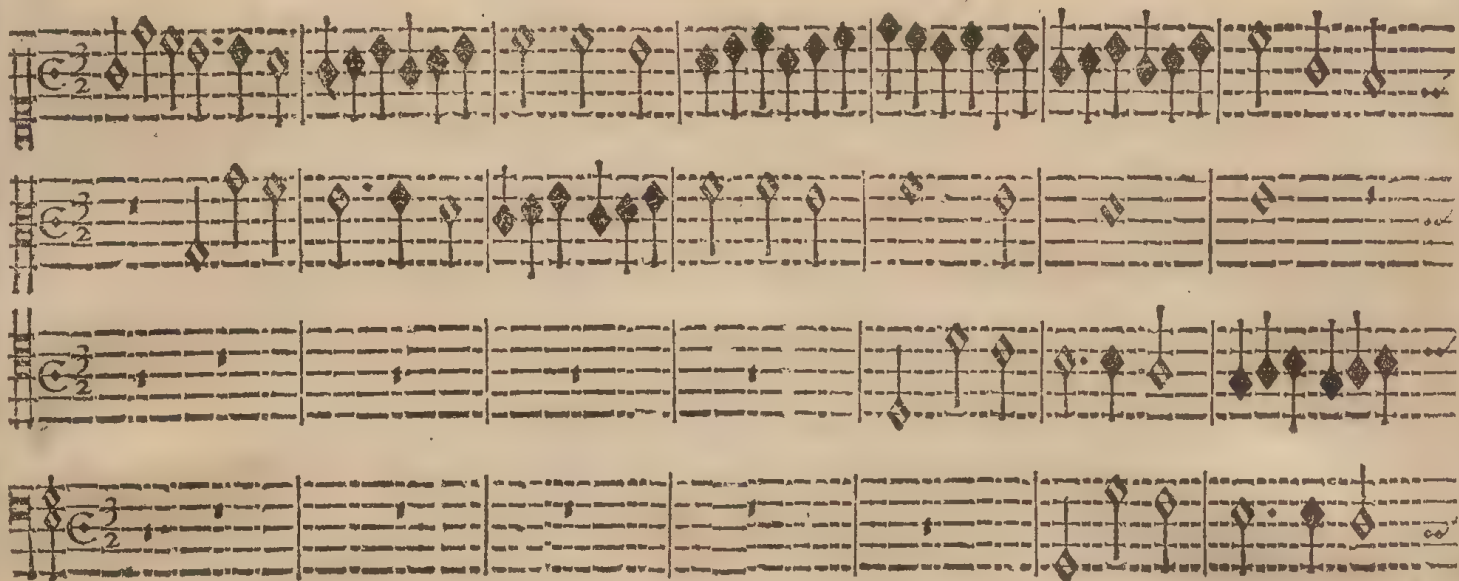
A musical score for a piece titled 'Verfo Nono, Otrauo Tono.' The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and accidentals. There are also some markings below the staves, including 'T.', 't.', and 'x'.

Verfo Decimo, Otrauo Tono.

A musical score for a piece titled 'Verfo Decimo, Otrauo Tono.' The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and accidentals. There are also some markings below the staves, including 'x'.

In Battuta Aretta.

Verfo Vndecimo, Ottauo Tono.

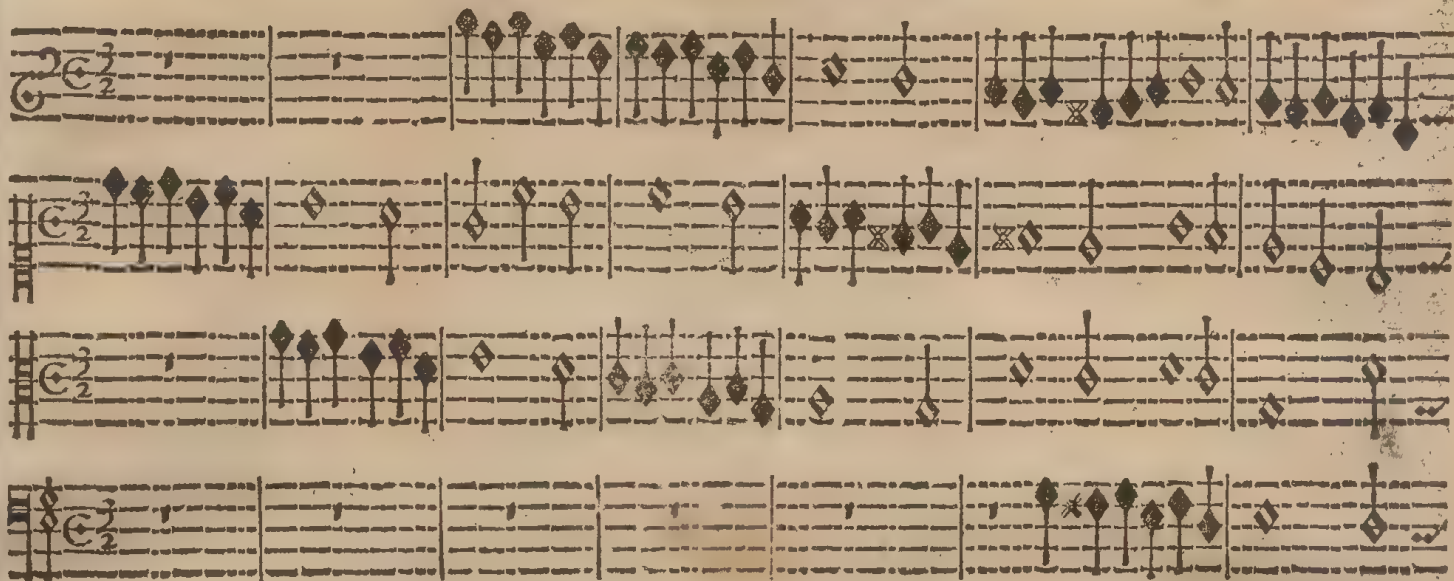


Verfo Duodecimo, Ottauo Tono.



Verfo Terzodecimo, Ottauo Tono.

81



Verfo Quartodecimo, Ottauo Tono,



Verfo Quintodecimo, Ottauo Tono.



Ricerc. Trab. Lib Second. ✱

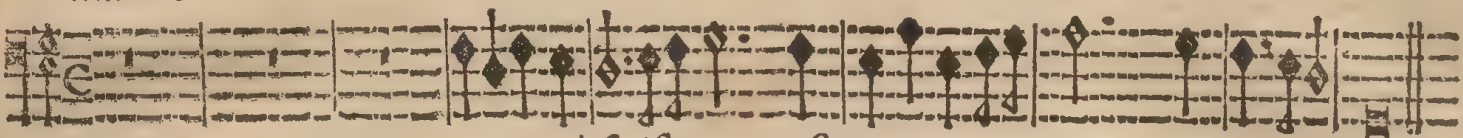
X



Resolutio



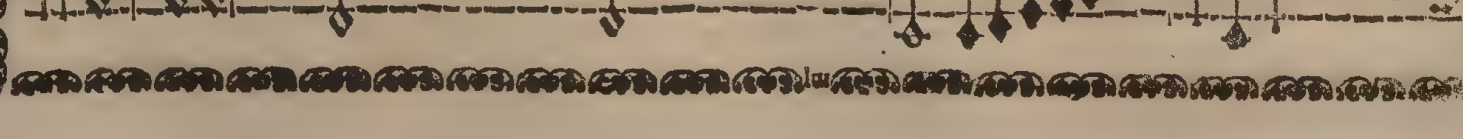
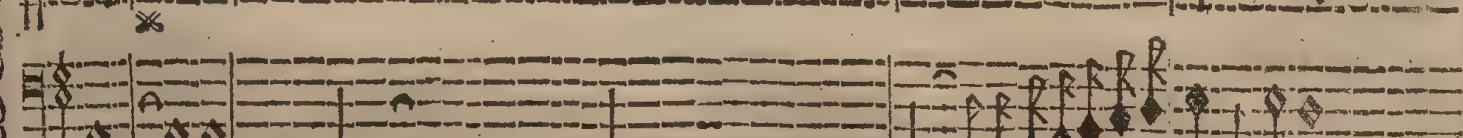
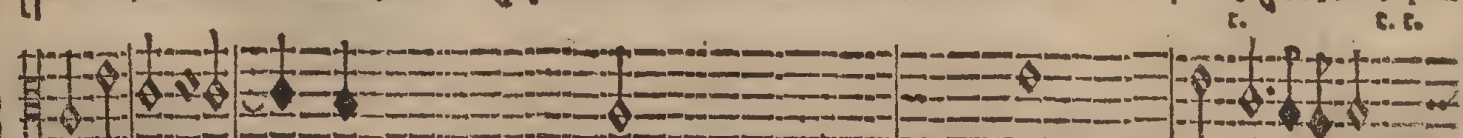
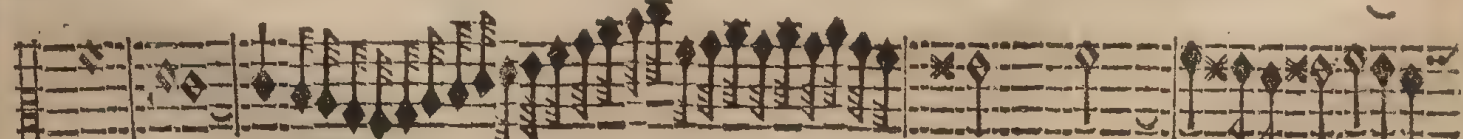
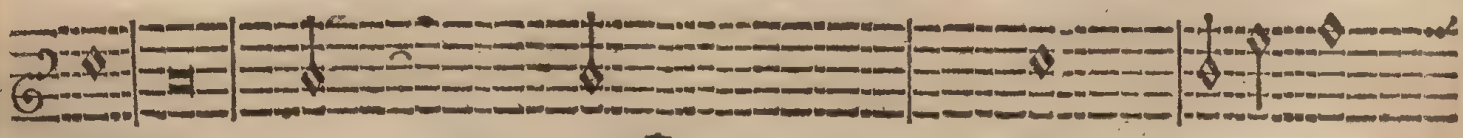
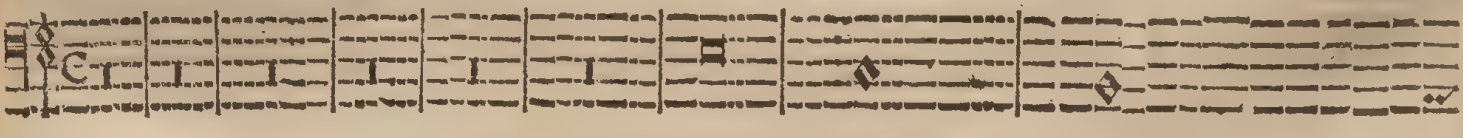
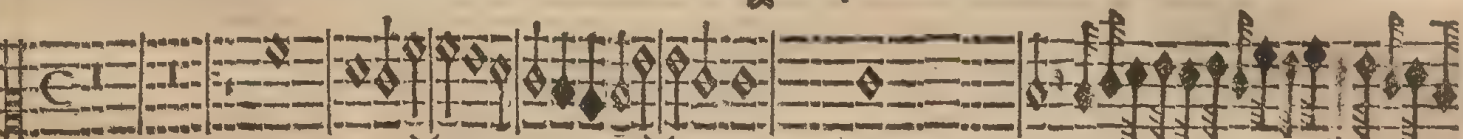
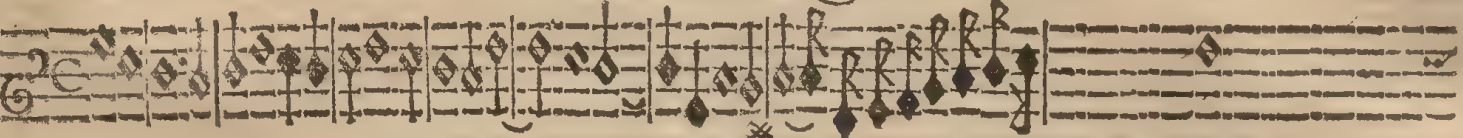
Resolutio

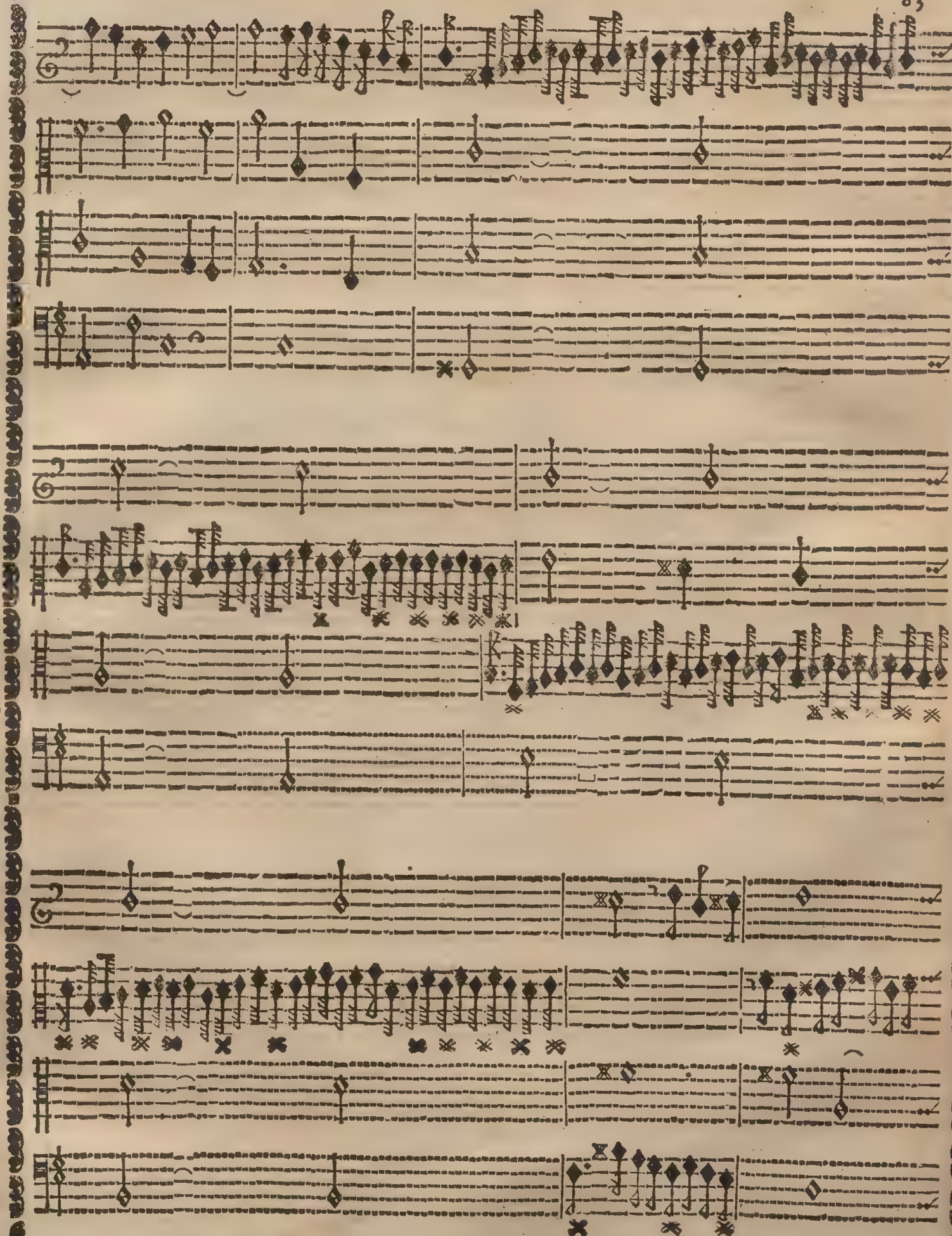


Resolutio

Qui finiscono Versi Cento.

Toccata Prima à Quattro.





This page contains a handwritten musical score for ten staves. The notation is in a historical style, featuring diamond-shaped notes and various rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures by vertical bar lines. Dynamic markings, such as 'p' (piano) and 'f' (forte), are present throughout the score. The staves are arranged in a single column, and the page is decorated with a simple border at the top and bottom.

Toccata Seconda, & Ligature per l'Arpa. A 4.

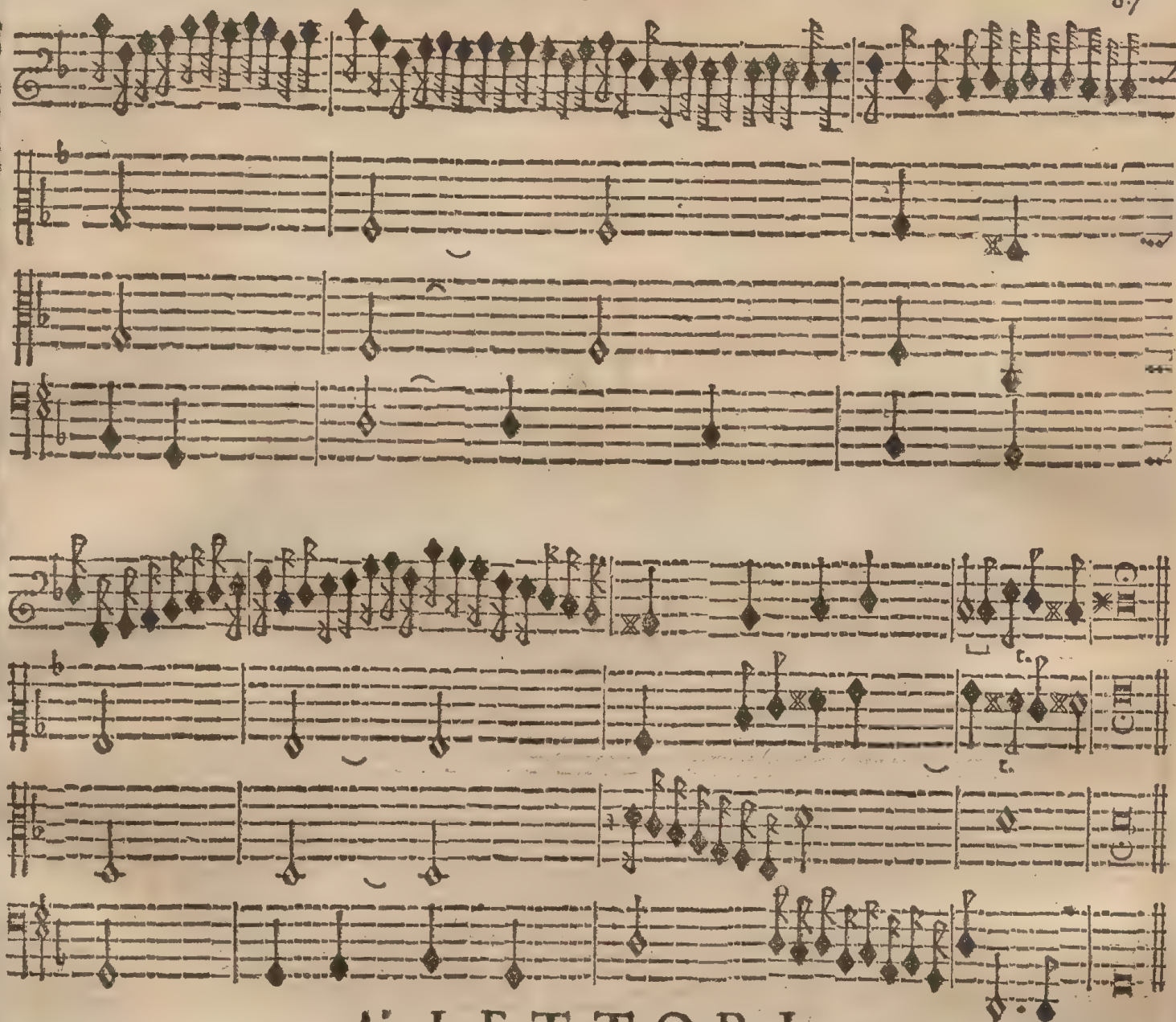
85

8.a bal.

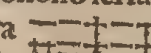
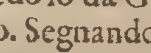



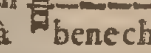

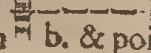
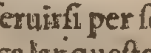
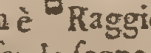
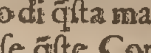
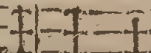
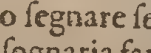
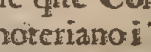
Y

Handwritten musical score on page 86, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The score is written in a single system across the page. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score is enclosed in a decorative border. The following table provides a summary of the musical elements observed on the page:

Staff	Key Signature	Time Signature	Notes	Rests	Dynamic Markings
1	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	<i>p</i> , <i>c.</i>
2	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	<i>c.</i>
3	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
4	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
5	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
6	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
7	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
8	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	<i>8. a bas.</i>
9	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	
10	B-flat	Common	Quarter, eighth, sixteenth notes	Half, whole, quarter, eighth, sixteenth, thirty-second notes	

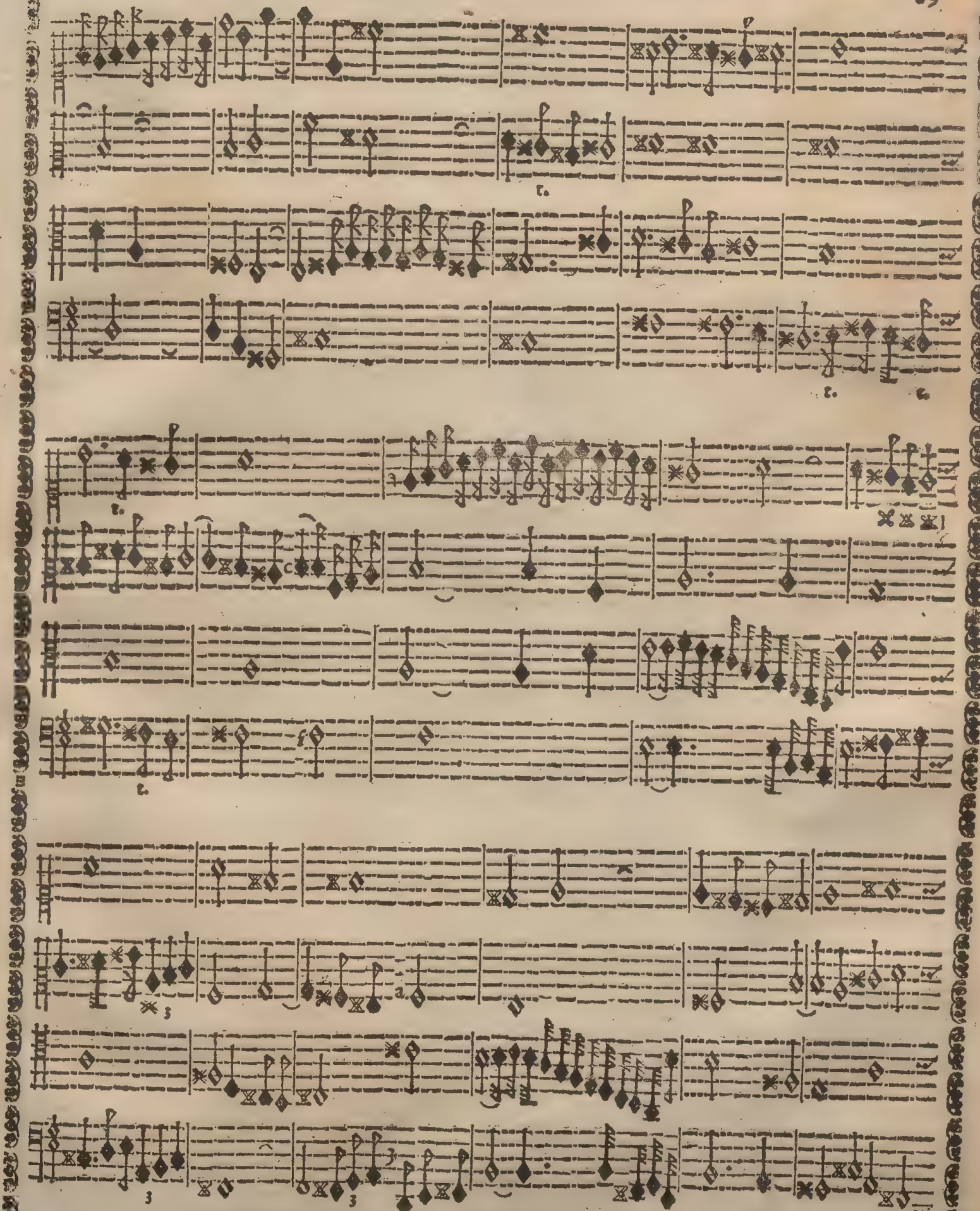


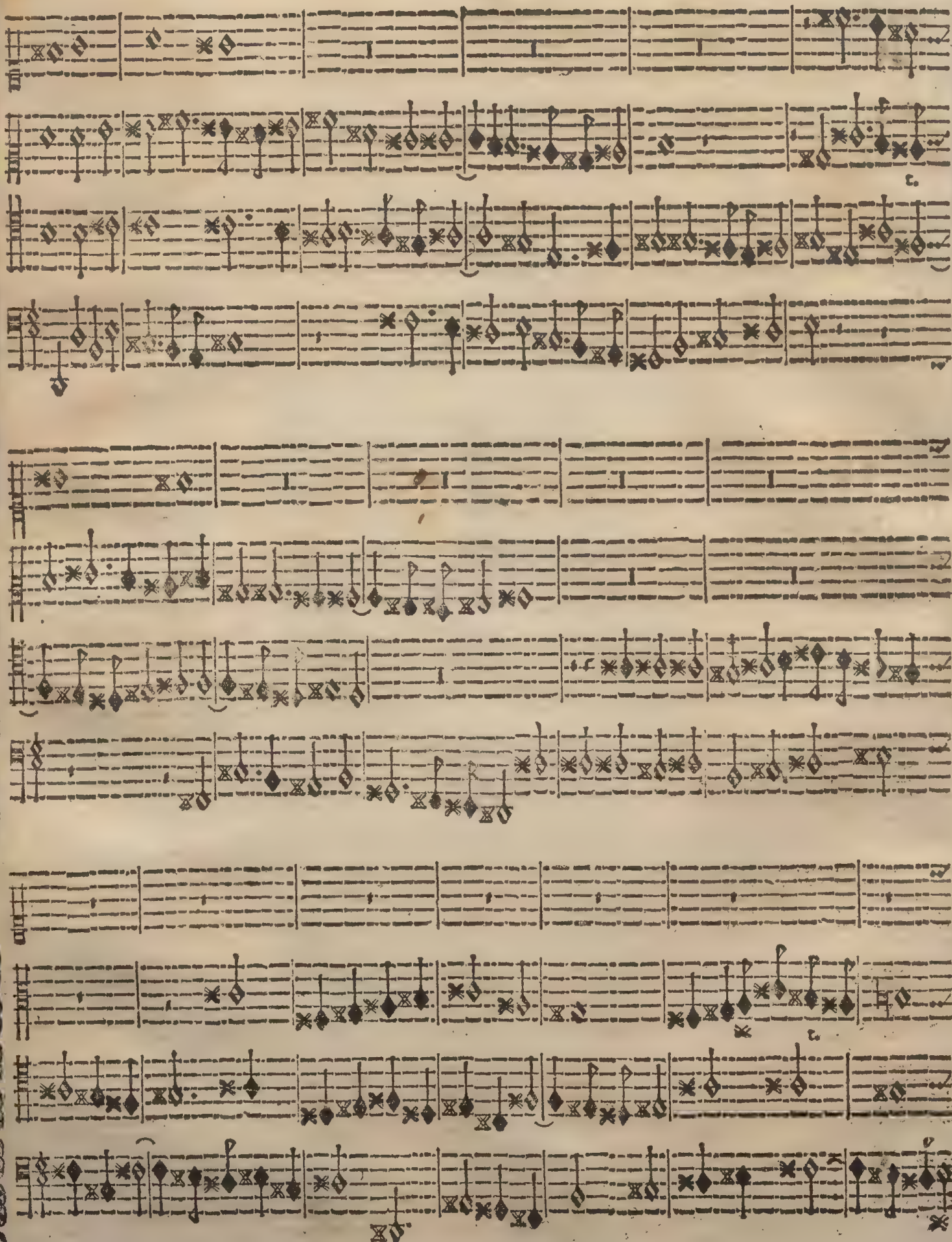
A' LETTORI.

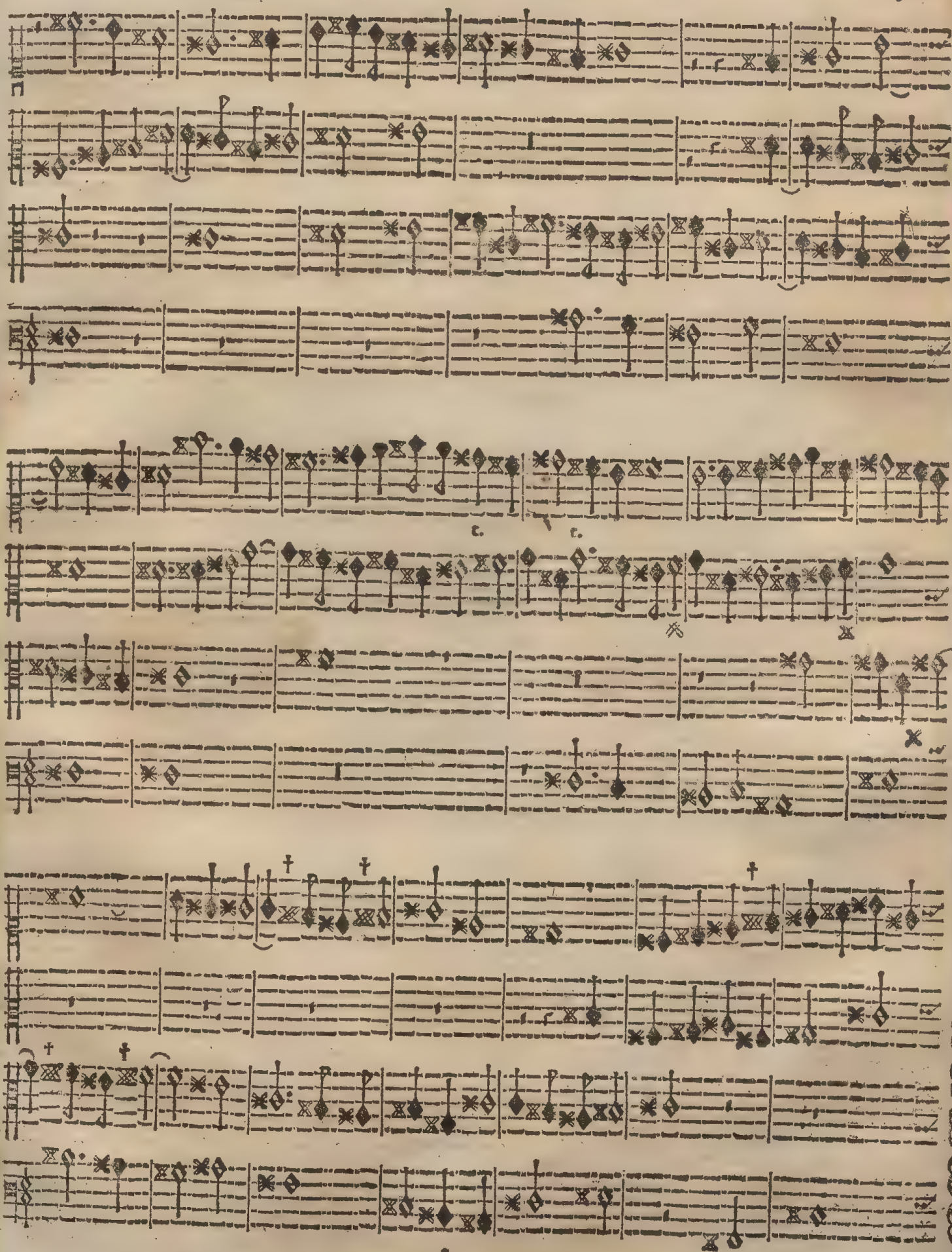
IN questa materia del Cimbalo Cromatico mi è venuta occasione in alcune parte fare certi Semitonij con sei piedi è questo l'hò fatto per dare certe Terze maggiore sopra D. semitonato, ch'è secòdo la mia intentione, che mi è occorsa nò hò possuto, ne hò voluto far di meno; ma sappia (benigno Lettore) che queste Corde nel Cimbalo Cromatico non si ritrouano; ma si bene nell'Armonico li trouarete, e ne anco ne Cinque righe si possono scriuere, perche hauèdo io da G. semitonato calar vn mezo Tono. Se io lo segnaua di questa maniera  è vn tono giusto. Segnandola di qst'altra maiera  è più di vn mezo tono. Ma di  qst'altro modo  è scarza, & come  che nel Cimbalo Cromatico, ò in  armonico ogni  corda, & ogni segno  hà il suo distinto effetto, e non stà bene che in vna occasione  volèdosi seruire de vn  b. & poi in vn'altra di quella stessa corda seruirsi per semitono, questa è Raggion' falsa, e chi la scriue nò stà bene; tanto, che bisogna per forza per calar questo mezo Tono, essendo segno nouo mi hò voluto seruire di alcune figure dell'istessa Musica signarlo di qsta maniera  & non volendo segnare sei piedi, & acciò, che siano intese qste Corde in  Armoniche bisognaria fare dette note Gialle, ò rosse, che noteriano i Tasti del  Cimbalo in Armonico, che essendo l'Armonico due Come più alto della prima  Tastiatura Cromatica con dare à dette note i segni giusti, anderiano benissimo i Terze Maggiori, e Minori; ma per non confondere la mente del Lettore farò fine in questo capo, & mi basta essere inteso solo quel che à me bisogna, & in questa Toccata per vna, ò due corde, che mancassero, tutte quelle terze, che non si ponno far Maggiore si facciano Minore, già che non sono Cadenze finale.

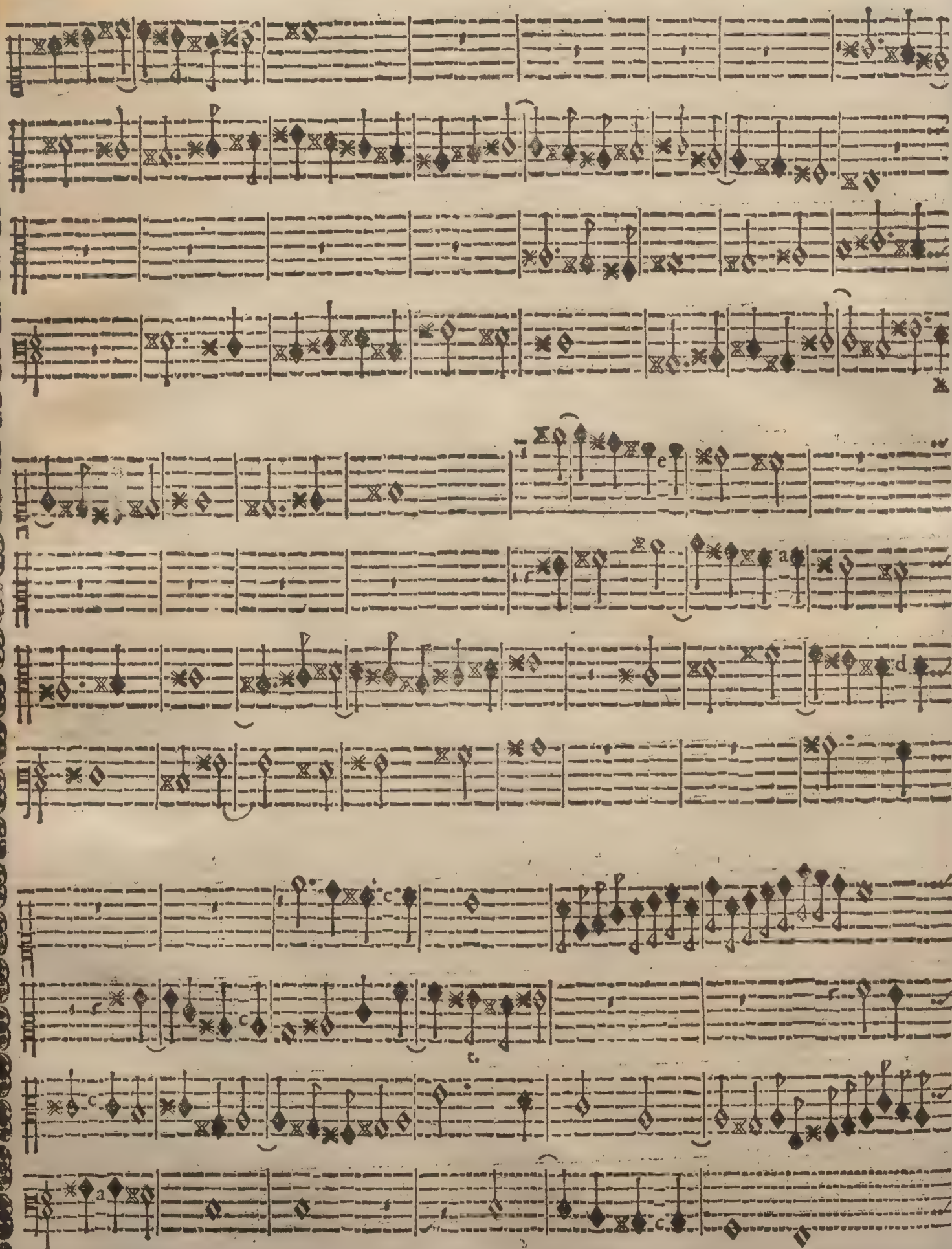
Toccata Terza, & Ricercar' sopra il Cimbalo Cromatico.

This musical score is written for a single melodic line on a chromatic cymbal. It consists of 12 measures, each spanning two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). A trill is indicated in the 10th measure. The piece concludes with a double bar line and a repeat sign at the end of the 12th measure. The manuscript is framed by a decorative border.









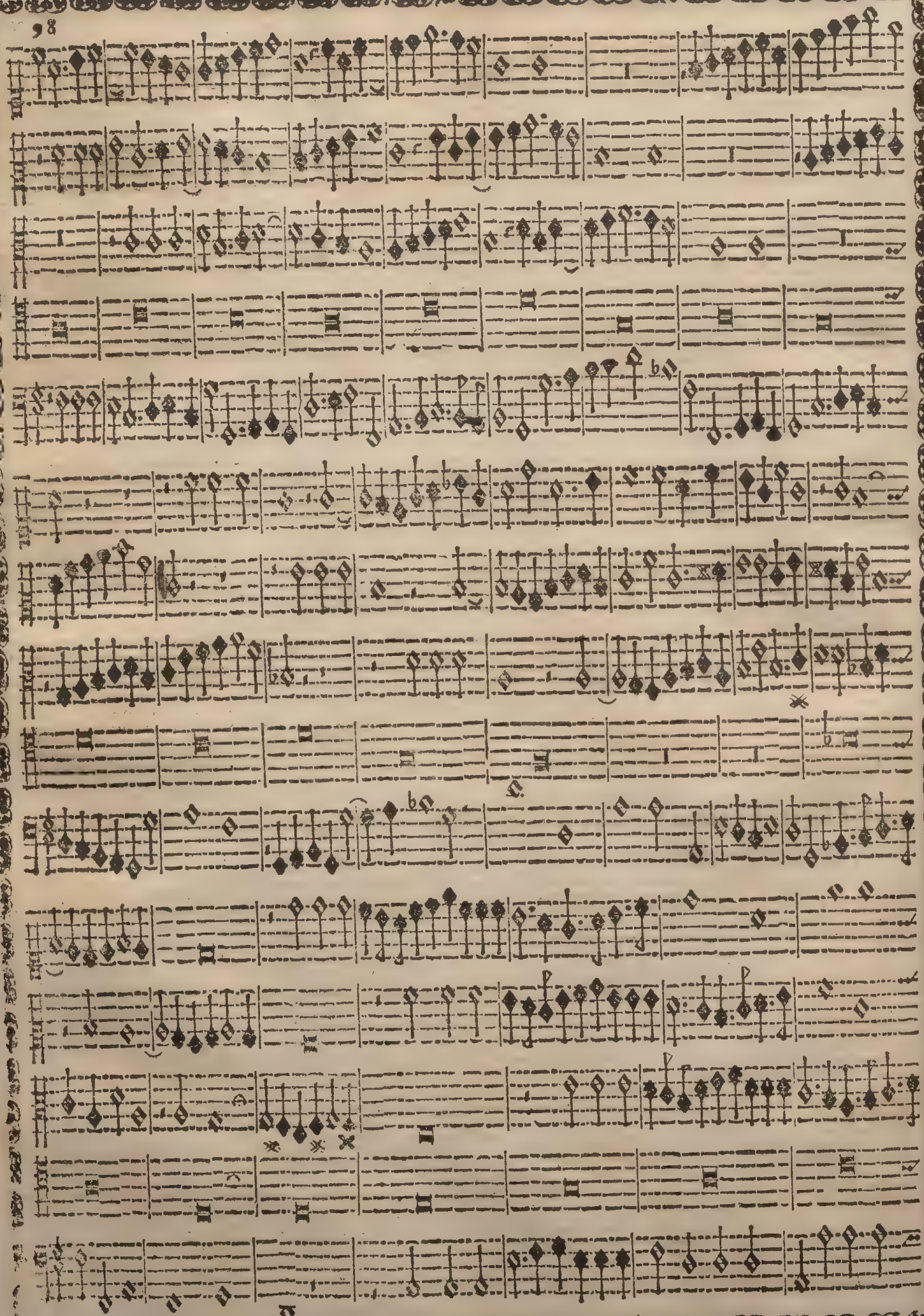
Toccata Quarta, & vltima, à Cinque.

This page contains 15 staves of handwritten musical notation. The notation is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The staves are grouped into systems, with some staves having repeat signs. The page is framed by a decorative border consisting of a repeating pattern of small, stylized floral or foliate motifs. The paper shows signs of age, including slight discoloration and wear along the edges.

Handwritten musical score on a single page, numbered 95 in the top right corner. The score is written on 18 staves, organized into six systems of three staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The staves are decorated with a repeating floral border. The final system of staves includes the instruction *Allarga la battuta.* (Slow down the measure).

This musical score is written on ten staves, organized into five systems of two staves each. The notation is a form of early modern musical shorthand, featuring diamond-shaped notes and vertical stems. The first staff begins with a clef and a key signature of one flat. The second staff contains the label 's.' below it. The third staff is labeled 'Resolutio' below it. The score includes various musical symbols such as diamond notes, vertical stems, and horizontal beams. There are also several asterisks (*) and a cross (X) used as markers or ornaments within the notation. The entire page is framed by a decorative border.

Sopra il stesso Canto fermo à 5. con Tre Parte in Canone senza Regola, Ma per forza di Cōtrapūto.





Ogni vna di queste Gagliarde se ritornerà due volte dal principio infino al primo Segno. Et dopo
poi finite se replicarà da questo segno. Et tutte quelle Gagliarde, che ritrouarete à 4. stanno
benissimo come stanno adesso. Ma volendoli sonare à Cinque con le Viole, ò Concerto di Vio-
lini, la Quinta parte di tutte queste Gagliarde à 4. stà nella fine del presente Libro, già che è par-
te aggiunta dopoi, senza guastare le Quattro parte.

Gagliarda Prima à 4. detto il Galluccio.



Se nò fu
se per l'o
bligo de
canto fe
mo si po
tria fare
affai di
miglior
garbo.



Gagliarda Seconda à 4. detta la Morosetta .

101

The musical score is written on 16 staves, organized into two systems of eight staves each. The notation is in 4/4 time and includes diamond-shaped notes, which are a characteristic feature of some historical musical notations. The score is decorated with a border of small, repeating motifs. The first system of eight staves contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various rhythmic values and accidentals, and the score concludes with a double bar line and a repeat sign.

Replica

C c

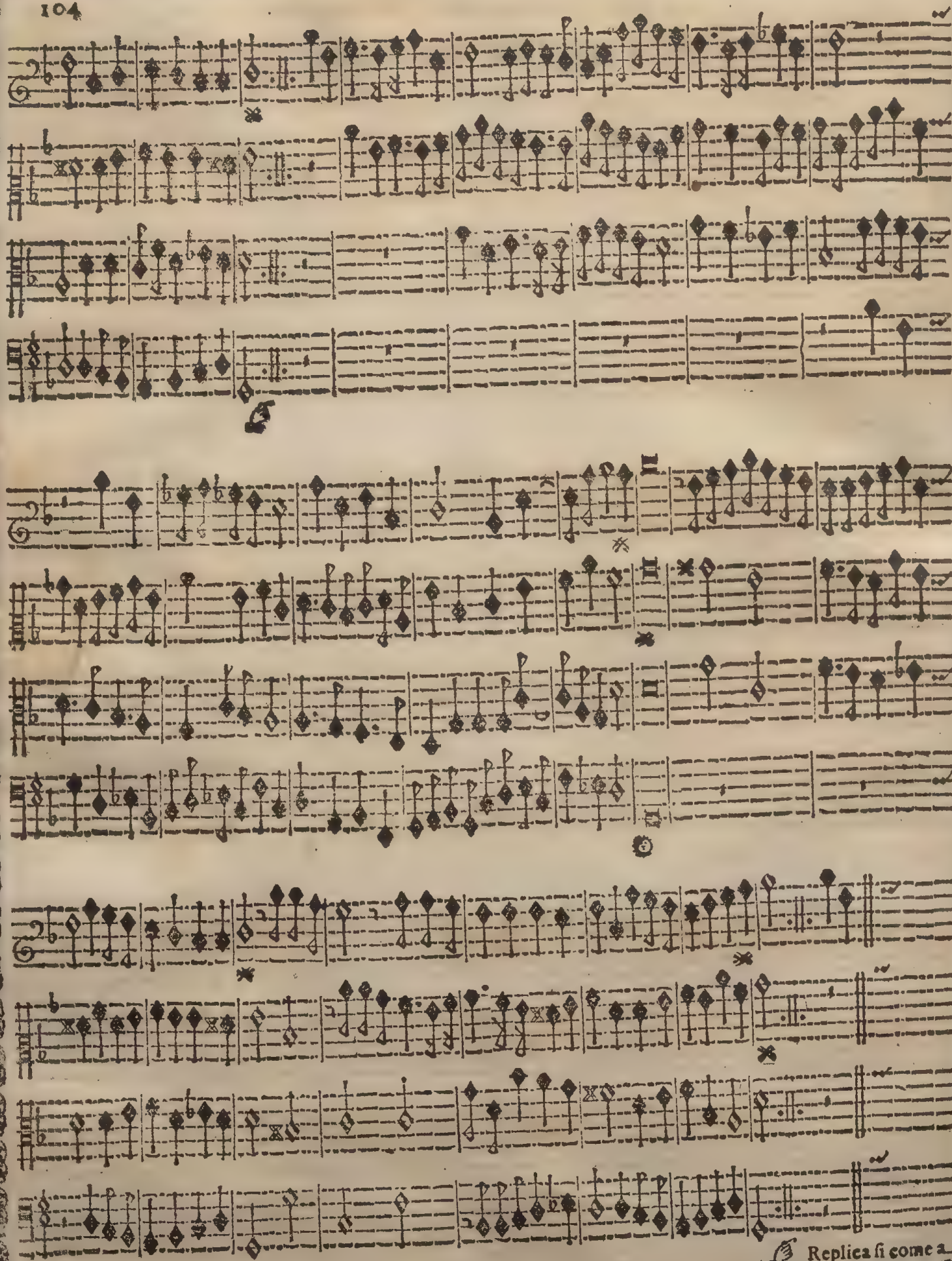
Gagliarda Terza à 4. detta la Talianella.

This musical score is for a piece titled "Gagliarda Terza à 4. detta la Talianella." It is written for four staves, likely representing four voices or instruments. The notation is in a historical style, featuring diamond-shaped notes and various rests. The score is divided into several measures, with some measures containing multiple notes. There are several asterisks (*) and a small "m" marking throughout the score, possibly indicating specific measures or sections. The piece concludes with a "Replica" section, indicated by the word "Replica" and a small musical symbol. The score is framed by a decorative border.

Gagliarda Quarta à 4. detta la Morenigna.

103





Replica si come a
l'ordinario, & si finisce in questo segno

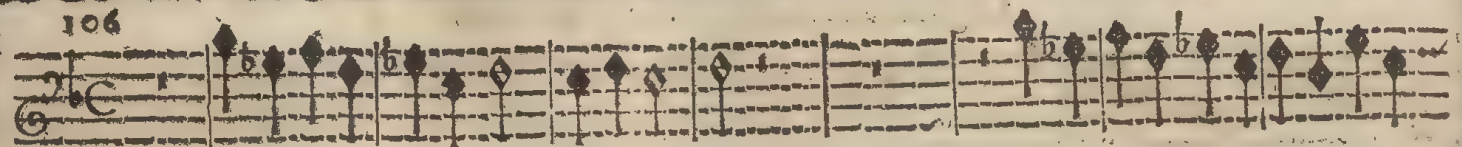
Gagliarda Prima à 5. detta la Galante.

105

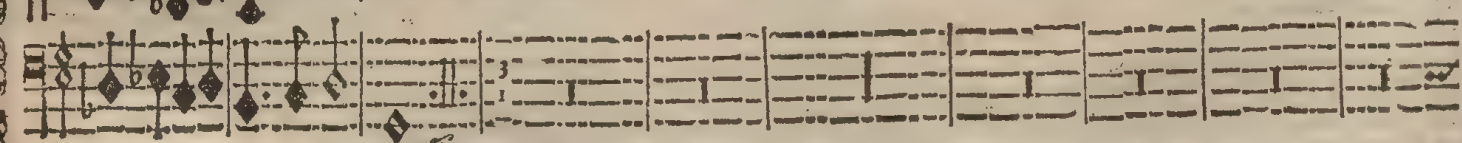
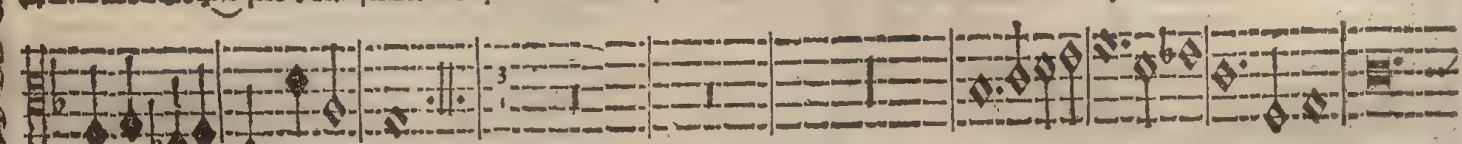
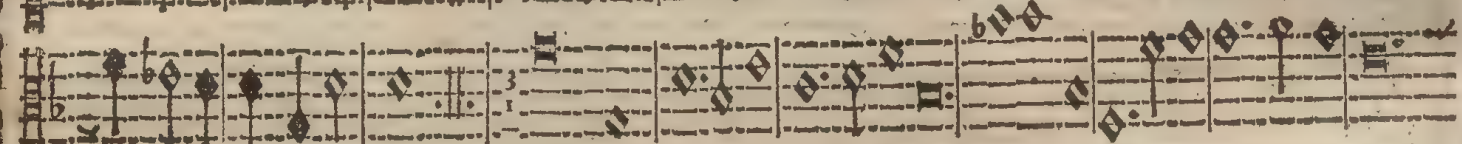
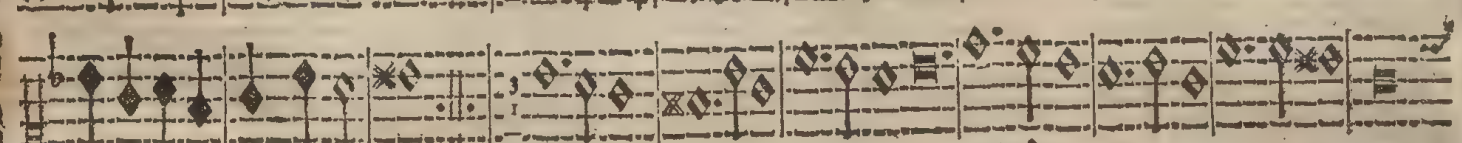
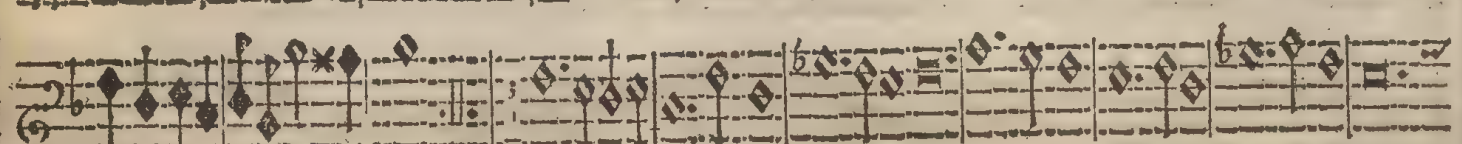
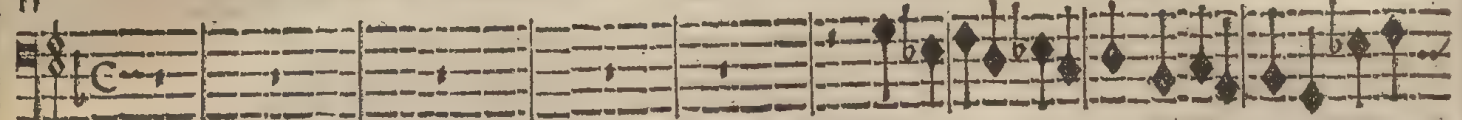
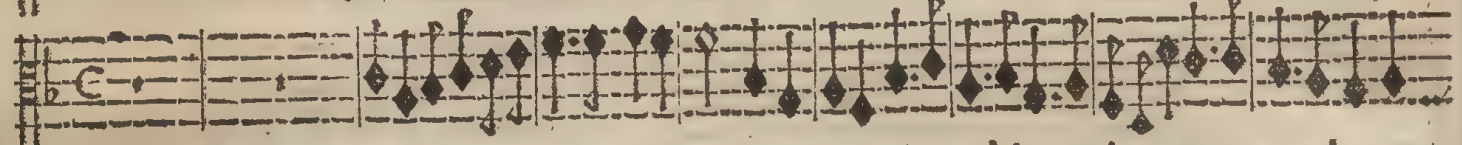
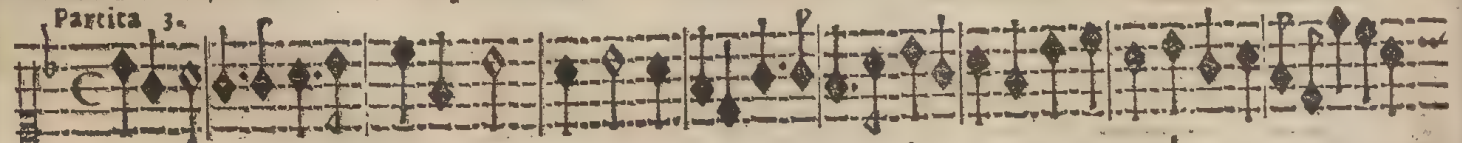
Replica

Ricere.Trab.Lib.Second.

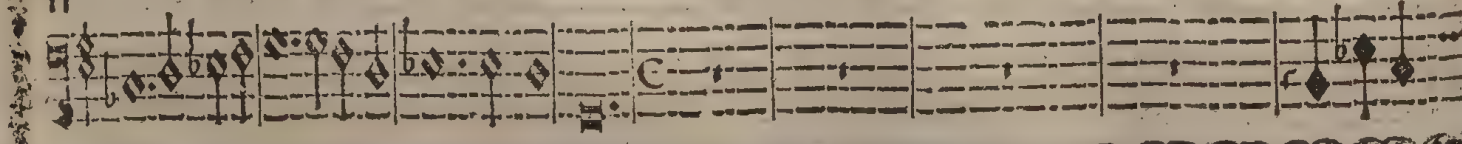
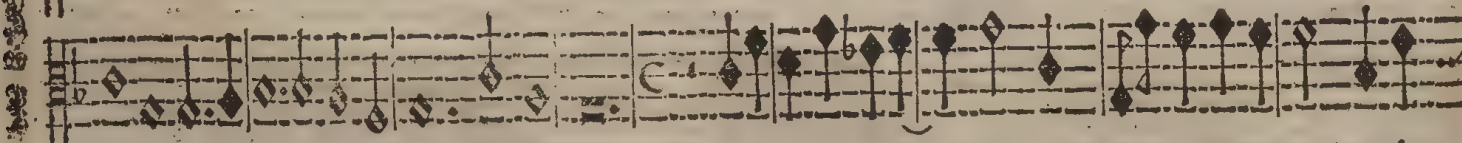
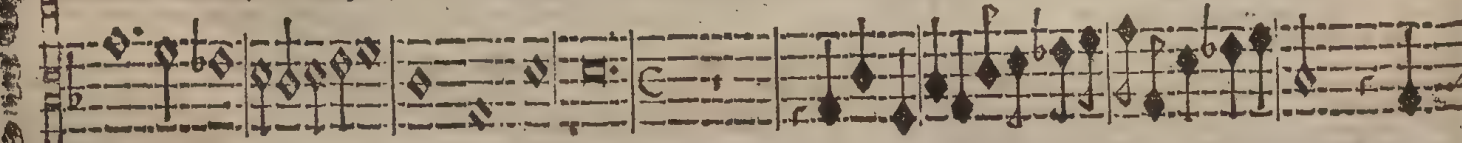
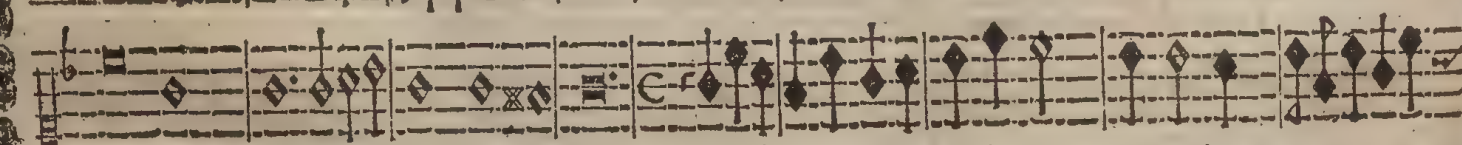
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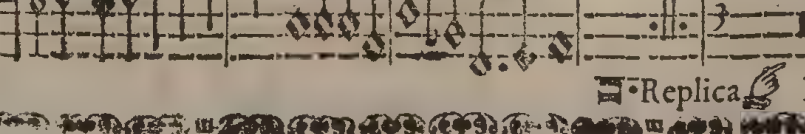
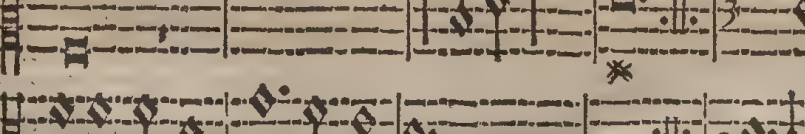
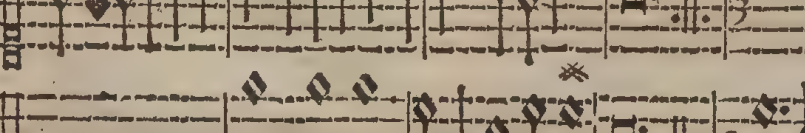
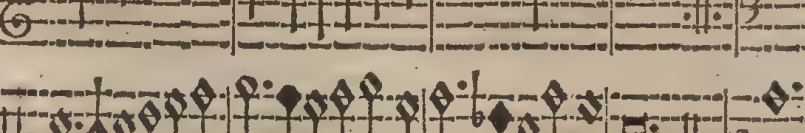
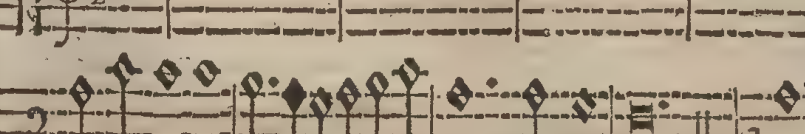
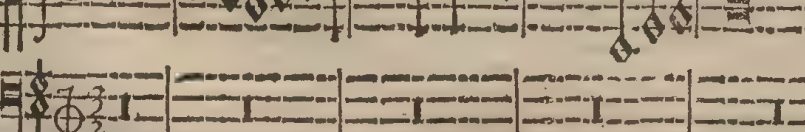
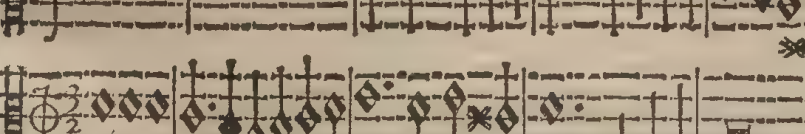
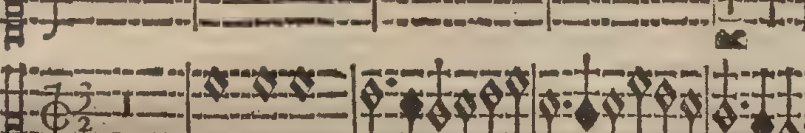
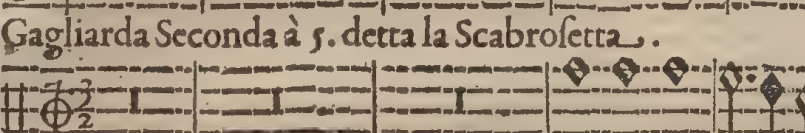
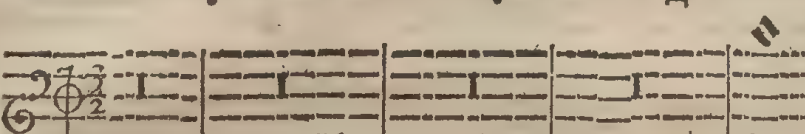
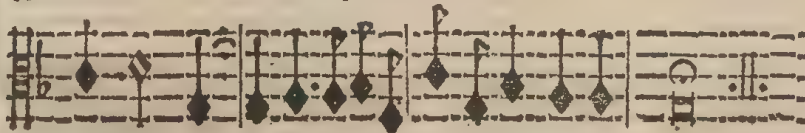


Partica 3.



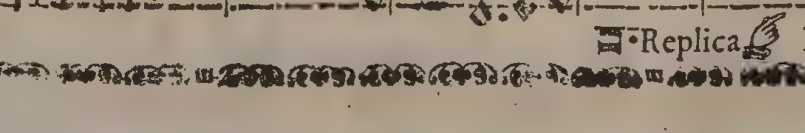
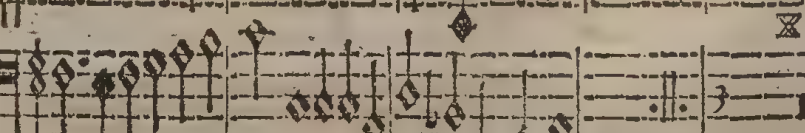
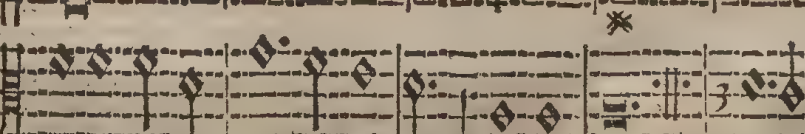
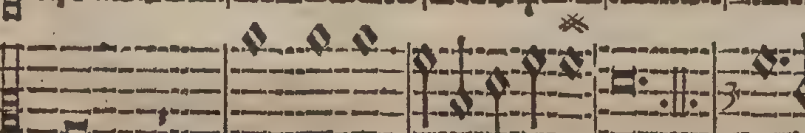
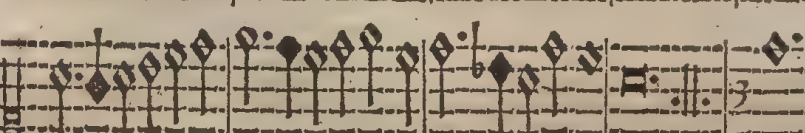
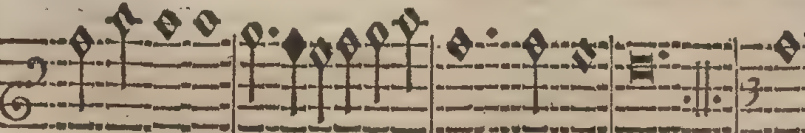
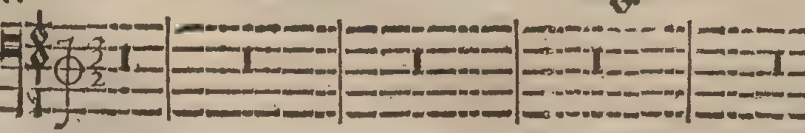
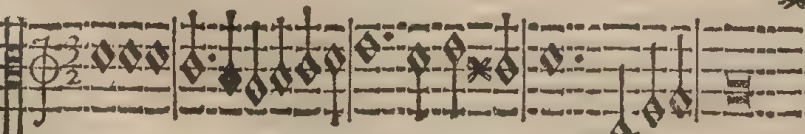
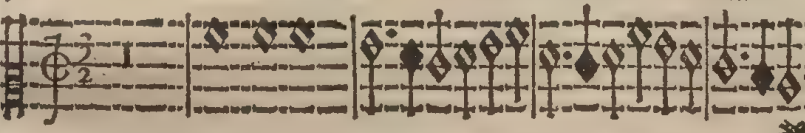
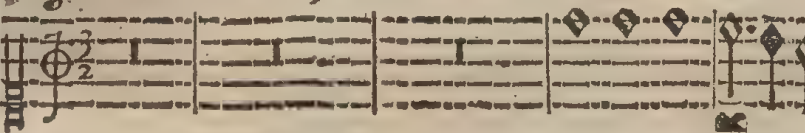
Replica.





Replica

Gagliarda Seconda à 5. detta la Scabrosetta.



Replica Partita Seconda.

Handwritten musical notation on 15 staves. The notation is in a historical style, featuring diamond-shaped notes and various clefs. The page is numbered 108 in the top left corner. The notation is arranged in a single system across 15 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. There are several asterisks (*) and a small 'X' mark scattered throughout the notation, possibly indicating specific measures or errors. The page is framed by a decorative border on the left and right sides.

Gagliarda Terza a 5. sopra la Mantovana.

109

A musical score for a piece titled "Gagliarda Terza a 5. sopra la Mantovana." The score is written on 16 staves, organized into four systems of four staves each. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and repeat signs (double bars with dots). The score is framed by a decorative border. At the bottom left, there is a small icon of a lute and the word "Replica". At the bottom right, there is a small icon of a lute and the letters "E e".

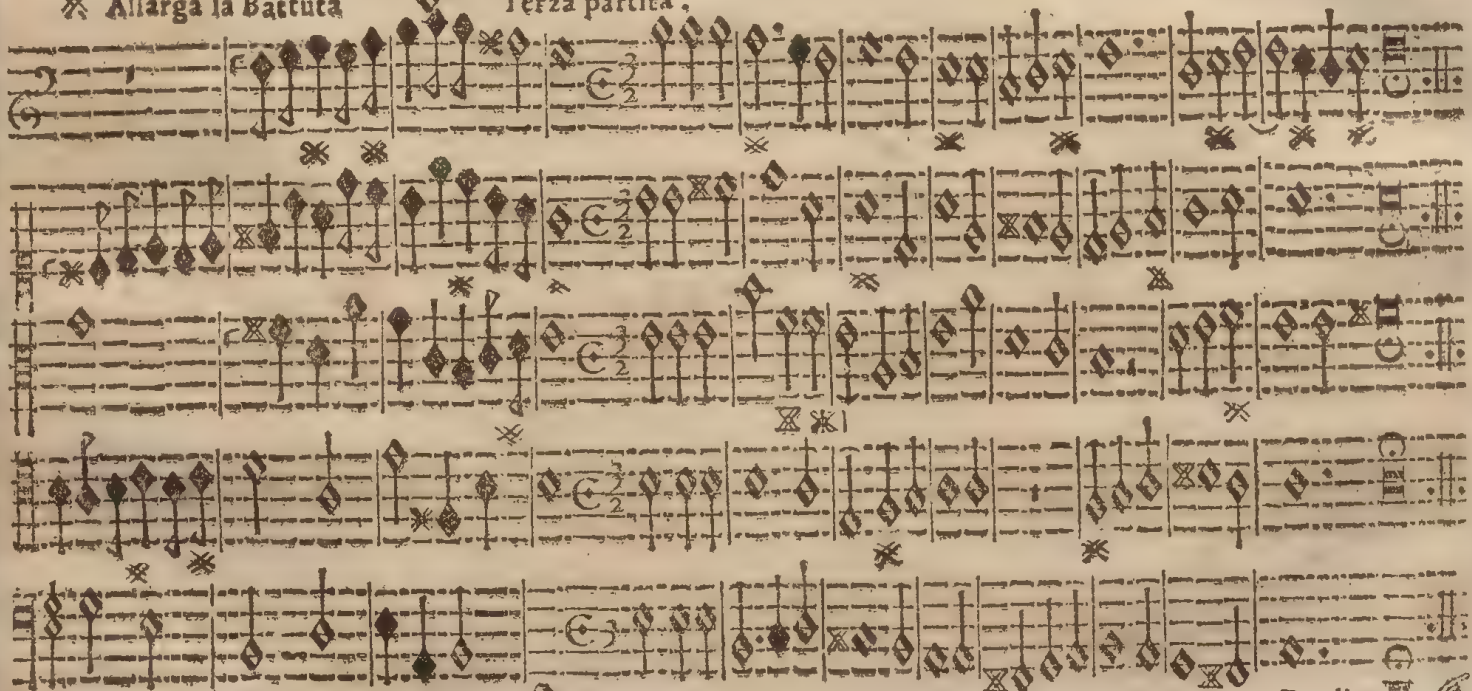
Replica

E e



✱ Allarga la Battuta

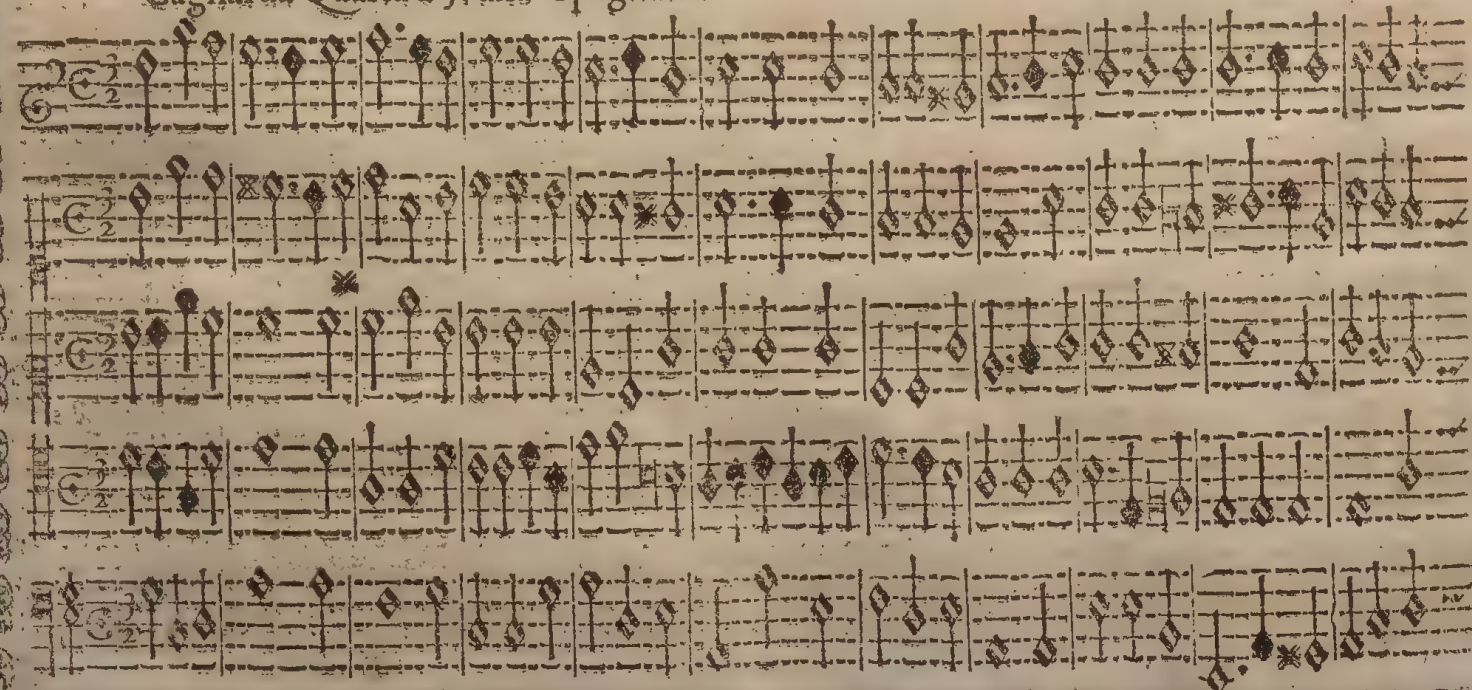
Terza partita.



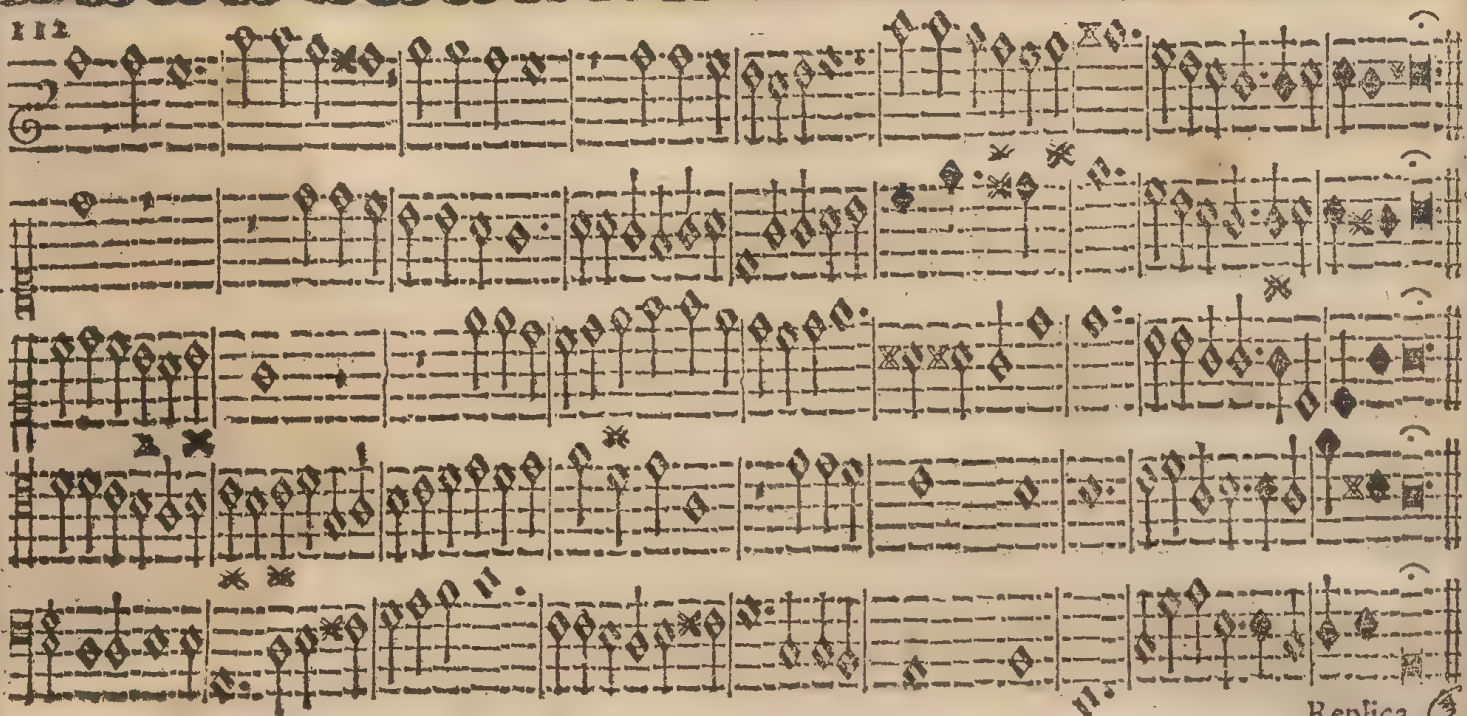
Gagliarda Quarta à 5, alla Spagnola.

allarga la Batt.

Replica

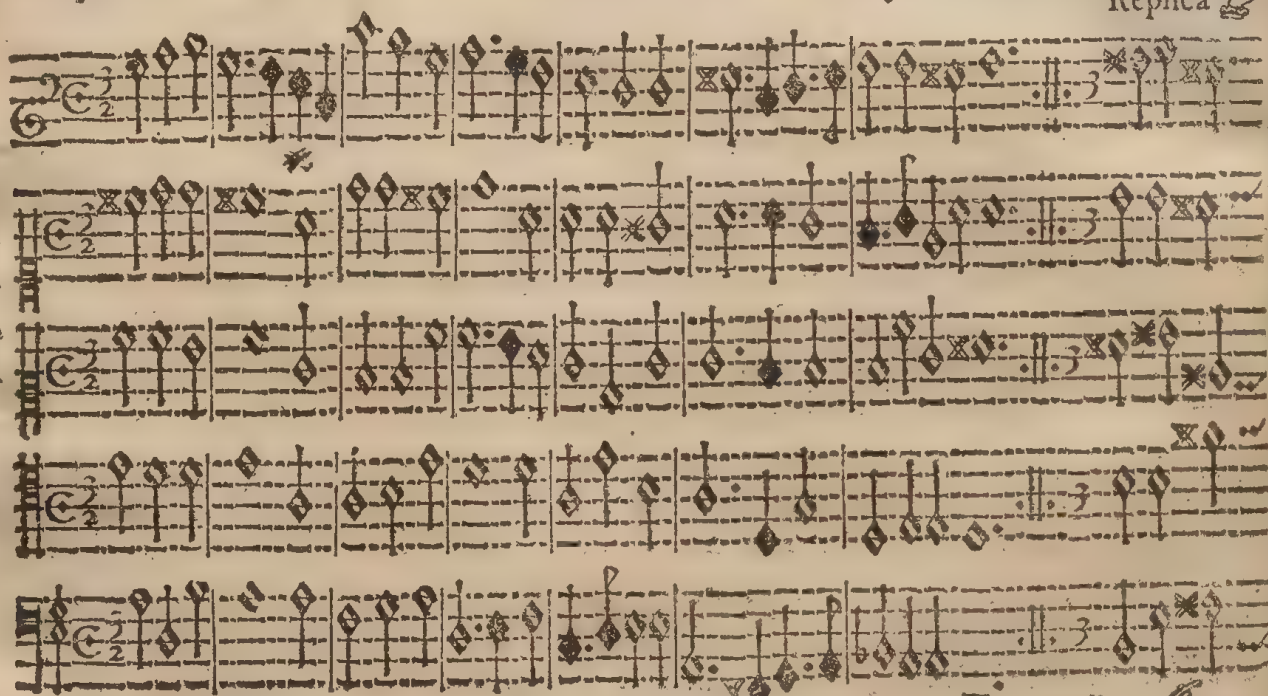


Handwritten musical notation on a single page, likely from a manuscript. The page is numbered "III" in the top right corner. The notation is written on multiple staves, each containing various musical symbols including notes, rests, and dynamic markings. A section labeled "Replica" is marked with a small icon and text. The page is framed by a decorative border. The notation includes a variety of note values, rests, and dynamic markings. The page concludes with the text "Partita Ultima.".

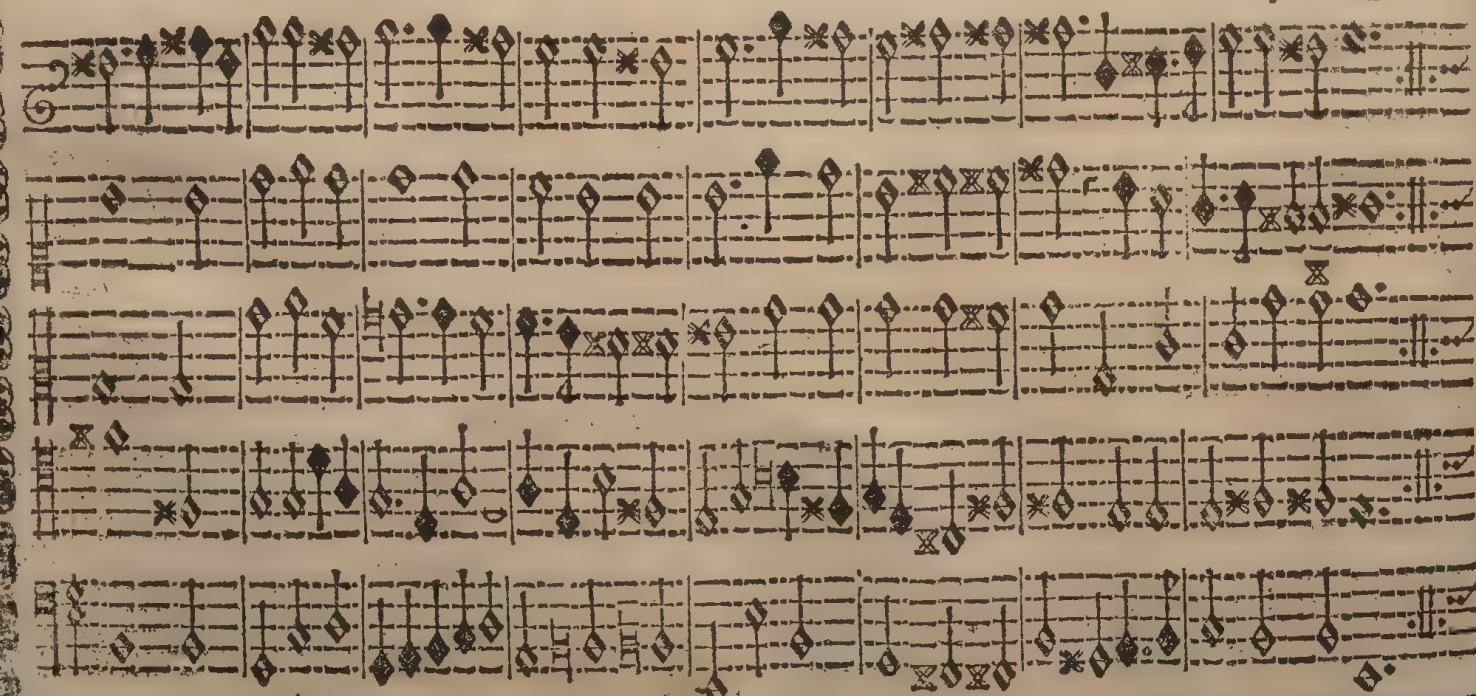


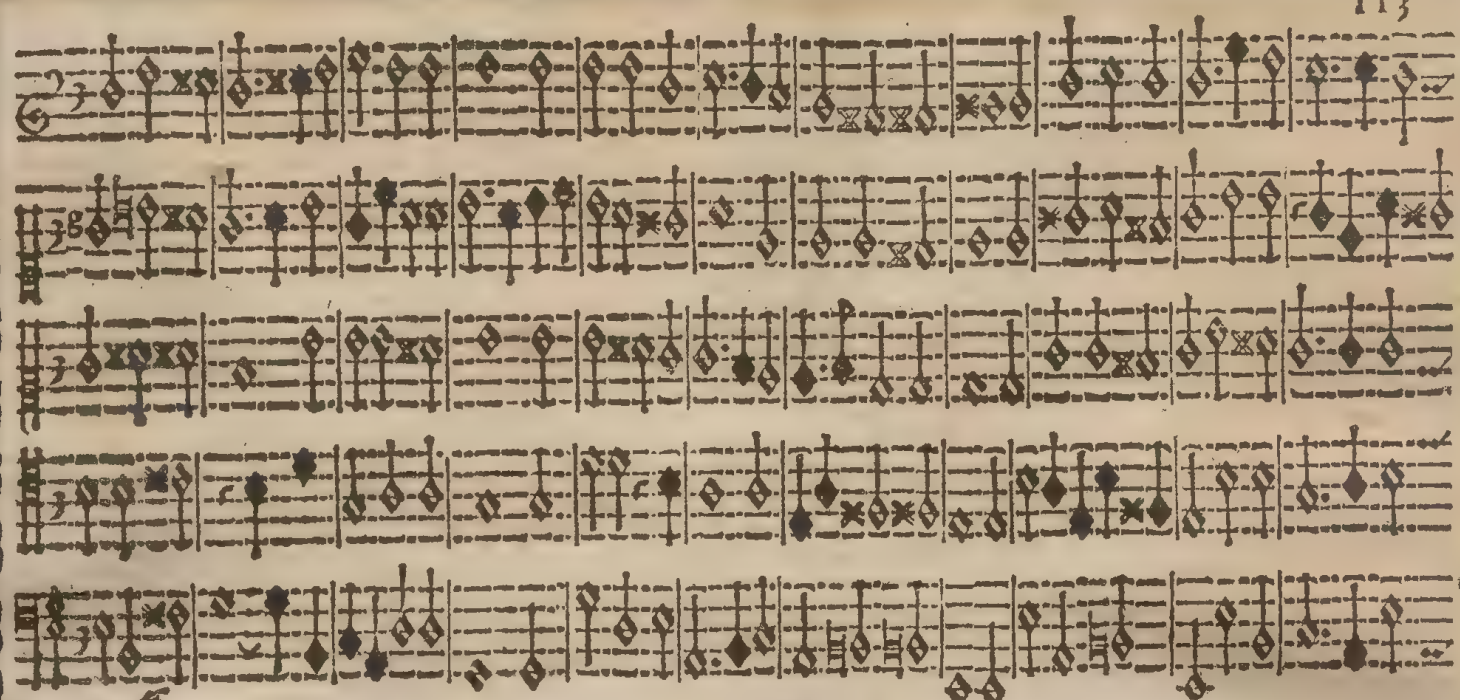
Replica

Gagliarda.
Quinta Cro-
matica à cin-
que detta la
Trabacina.



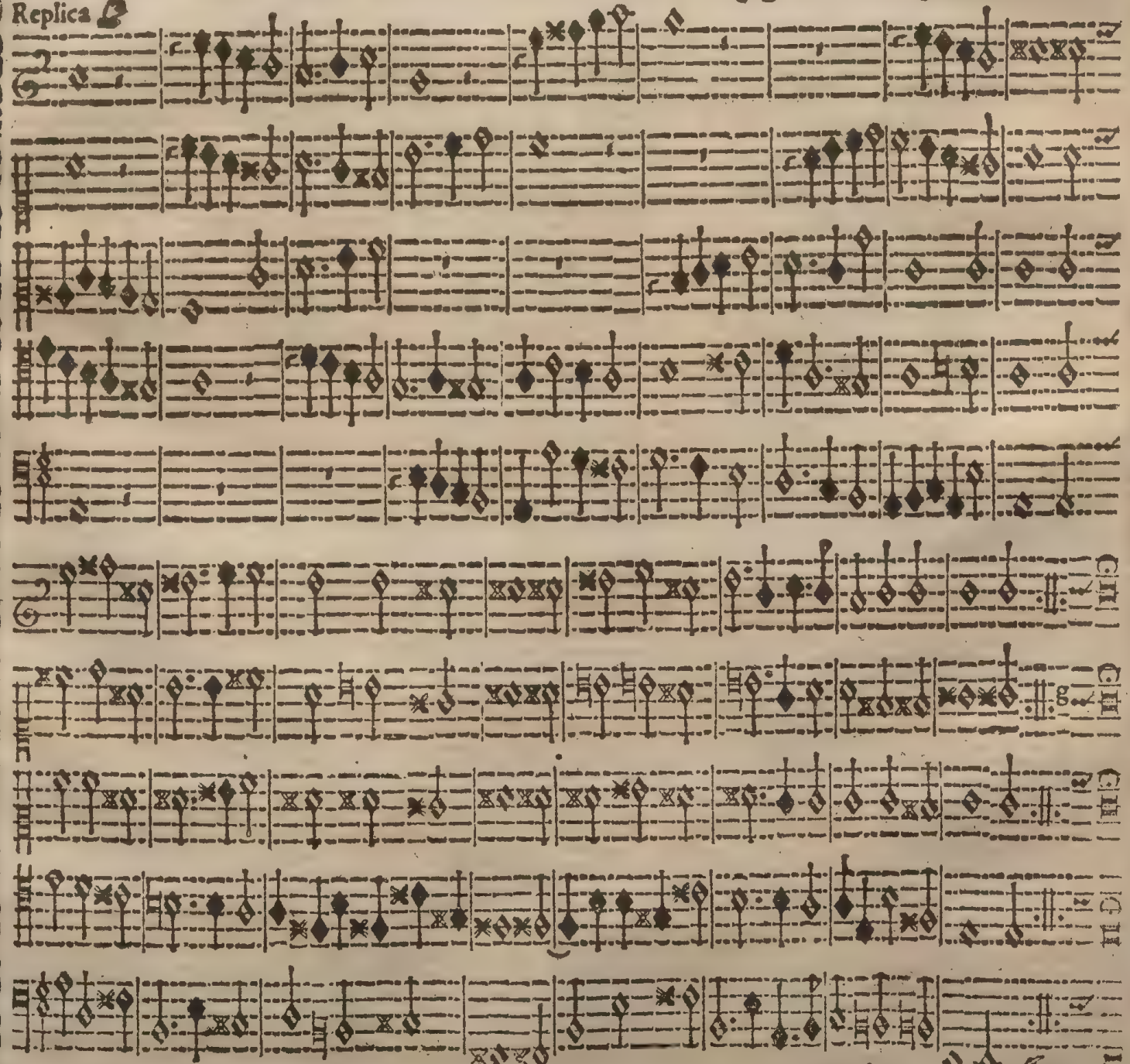
Replica





The first system of the main musical score consists of five staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with 'x' marks above them. The staves are connected by a brace on the left. The music appears to be in a minor key, given the presence of flat signs.

Replica

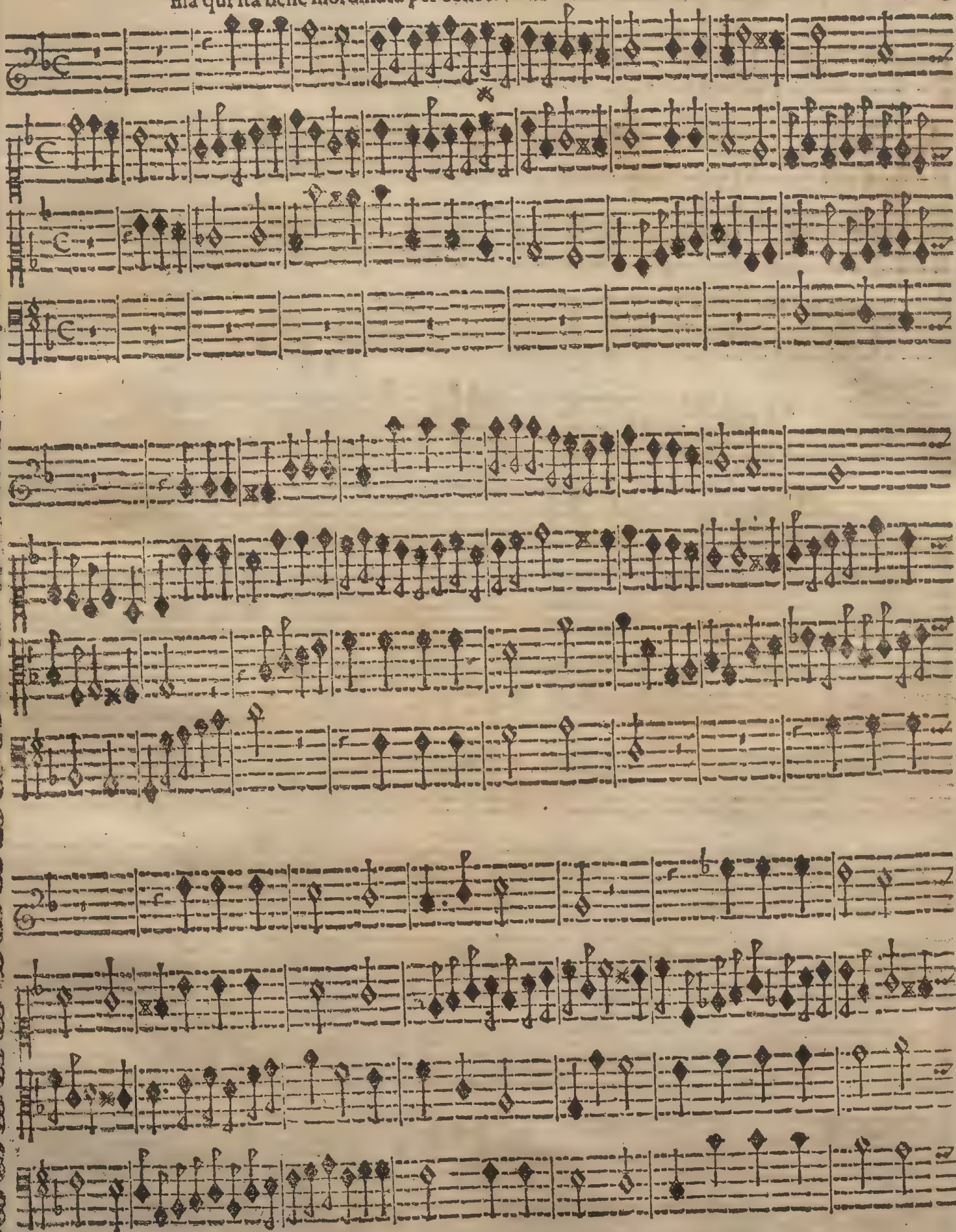


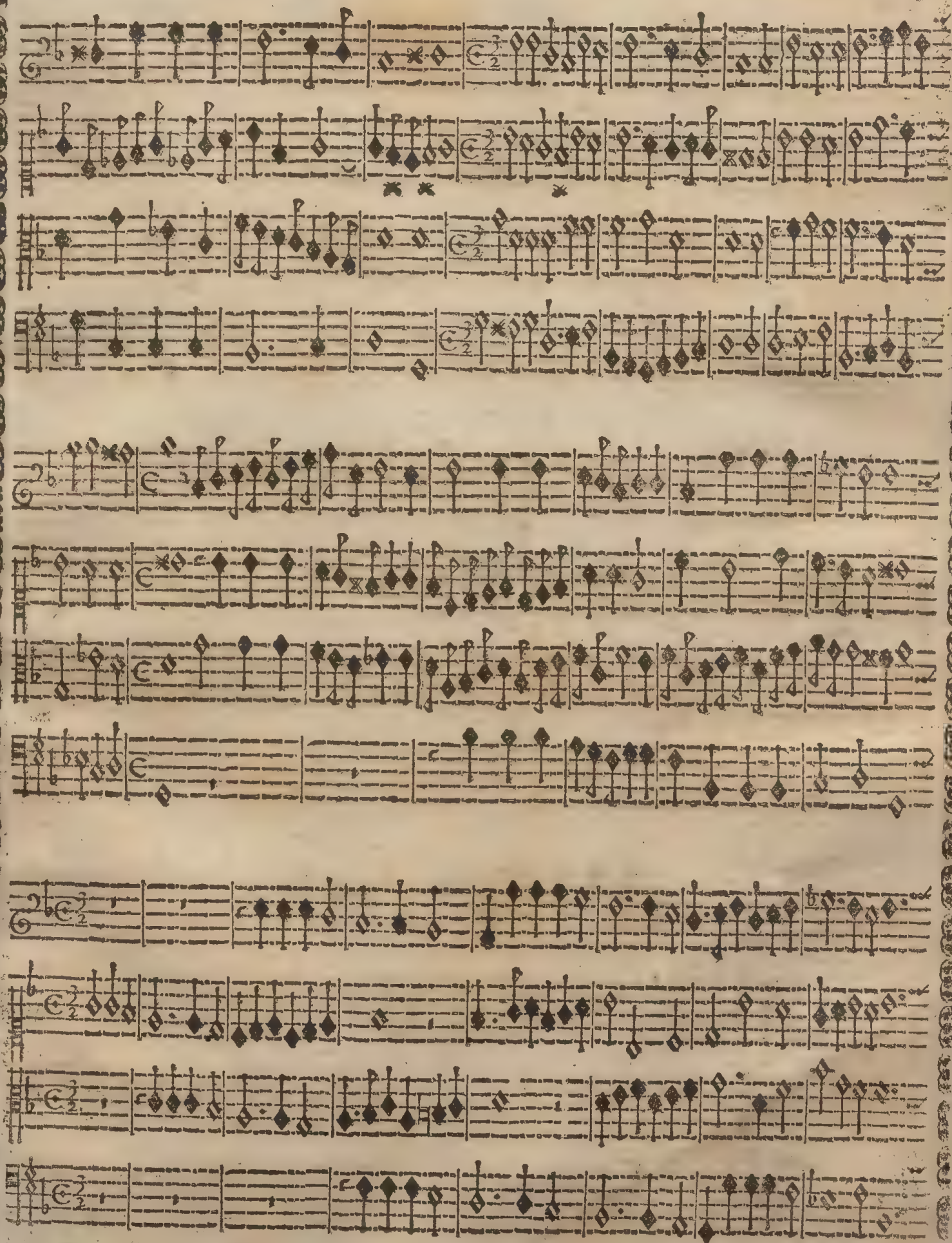
The second system of the main musical score, labeled 'Replica', also consists of five staves. It continues the musical theme with similar dense notation and beamed notes. The system concludes with a double bar line and repeat dots on the right side of the staves.

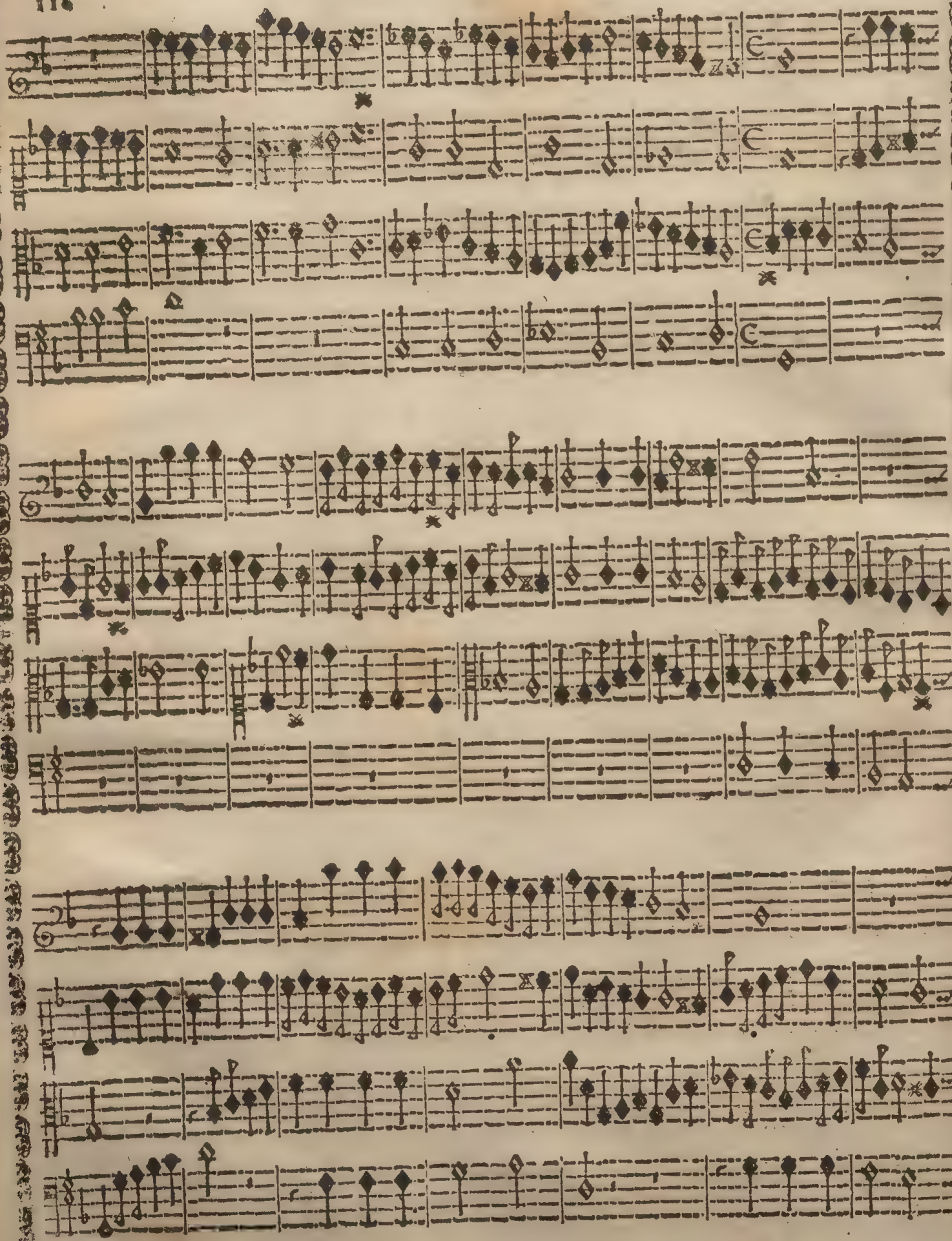
F f

Repl.

Canzona Francesa à 4. la qual Canzona stà stampata nel primo libro de miei Ricercate;
ma qui stà bene inordinata per concerto de Viole ad Arco, ò Violini.







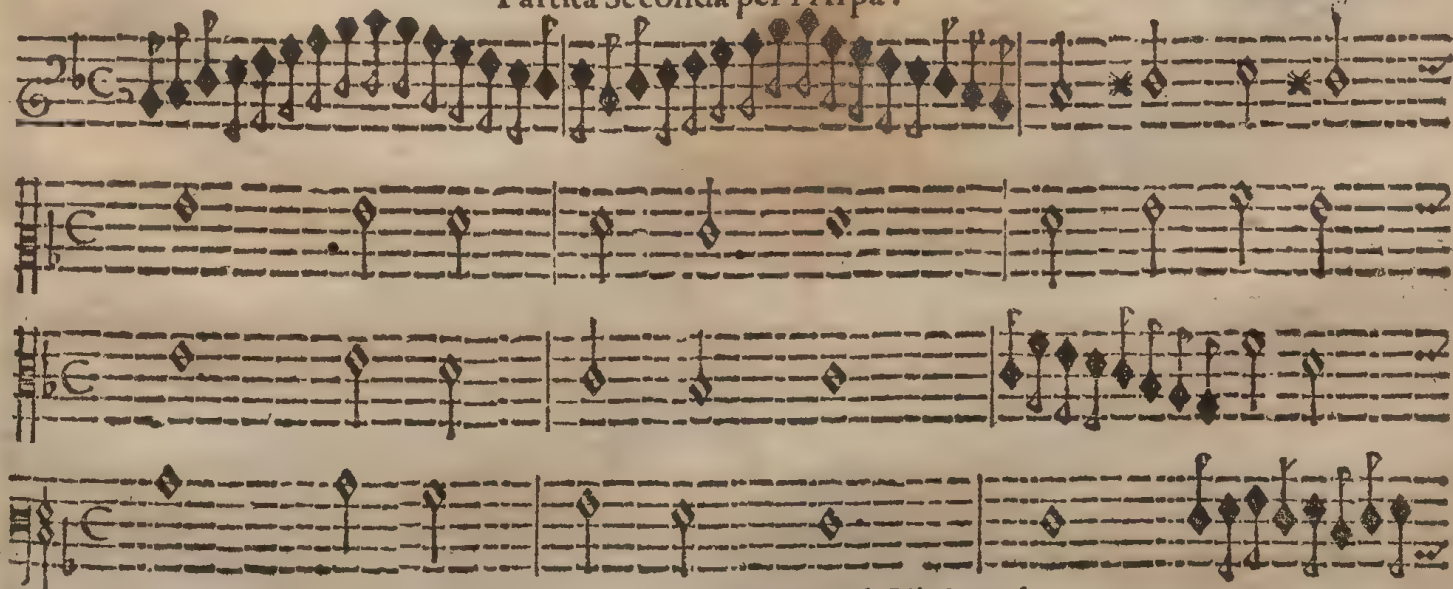


Partite artificiose sopra il Tenor de Zefiro con alcune Partite approporzionate per l'Arpa, hauer-
tendo però, che se in questo presente libro stà intitolate alcune cose per l'Arpa, non per questo si
soprasedica il Cimbalo, perche il Cimbalo è Signor di tutti l'istromenti del mondo, & in lei si
possono sonare ogni cosa con facilità.

Partita Prima sopra Zefiro.



Partita Seconda per l'Arpa.



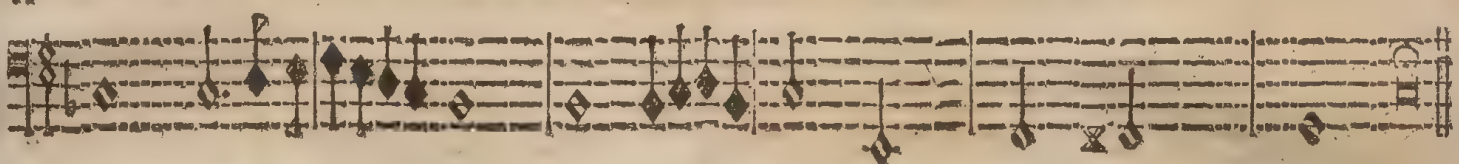
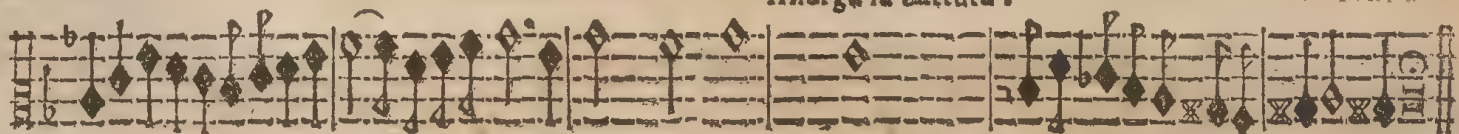


Partita Terza.

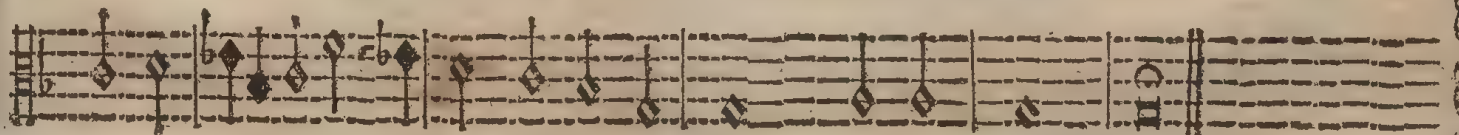
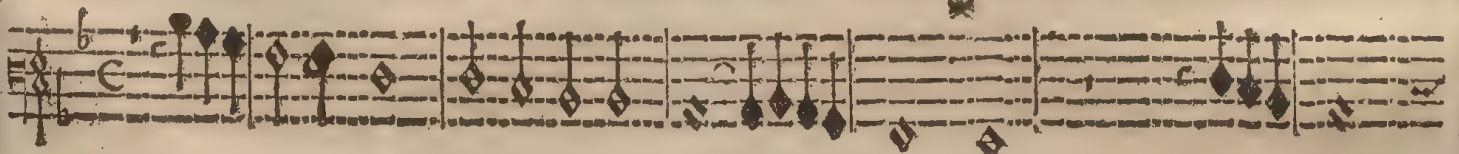
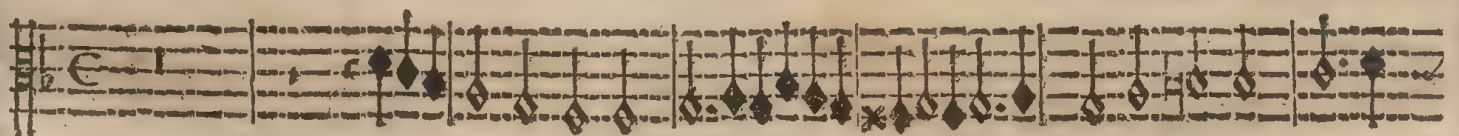
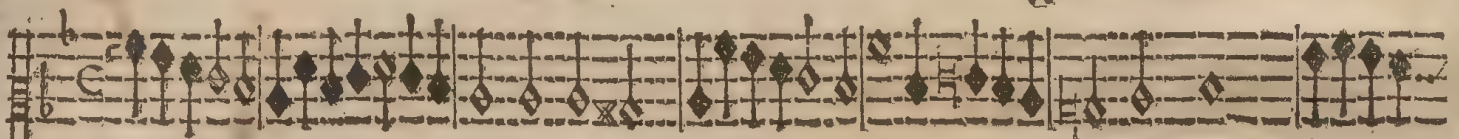
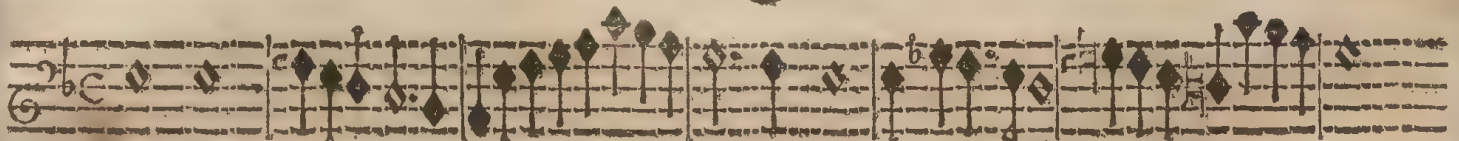




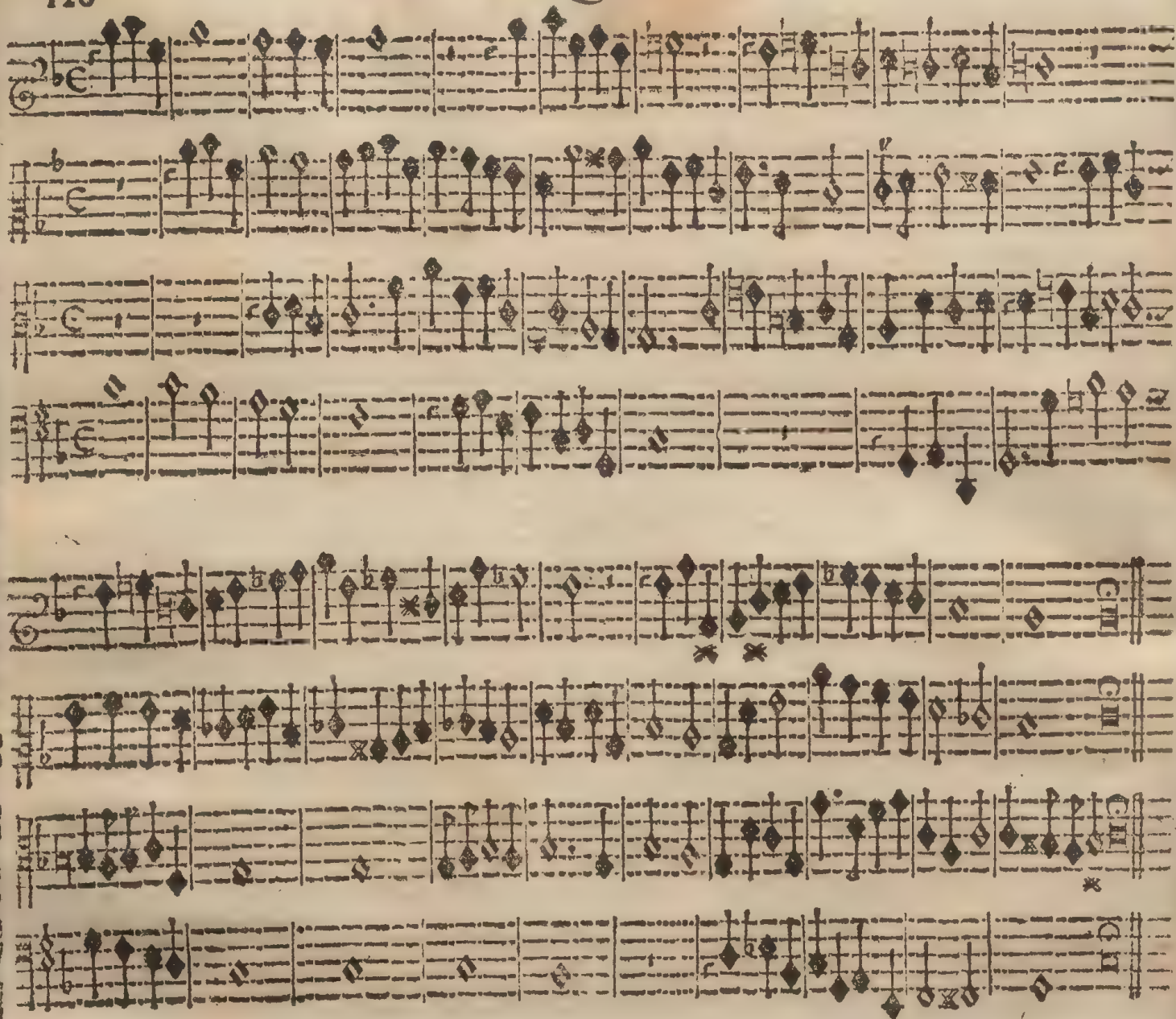
Allarga la battuta.



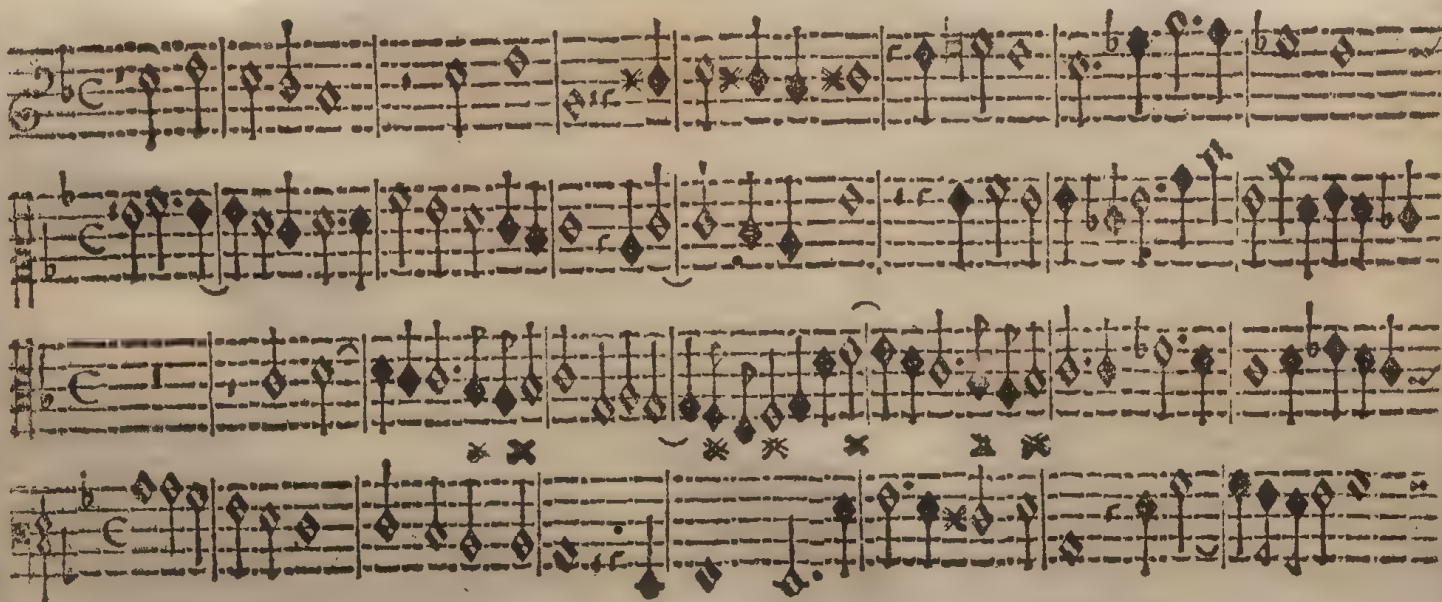
Partita Quarta.



Partita Quinta.

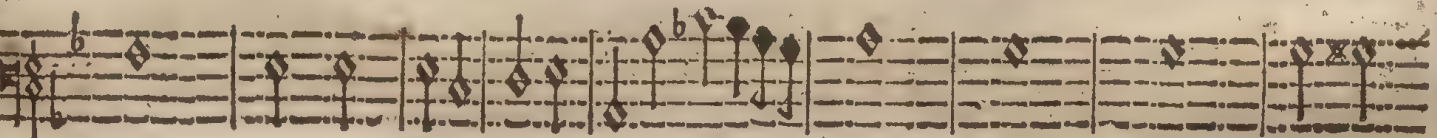
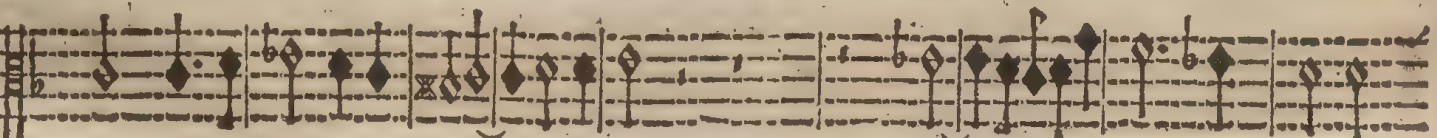
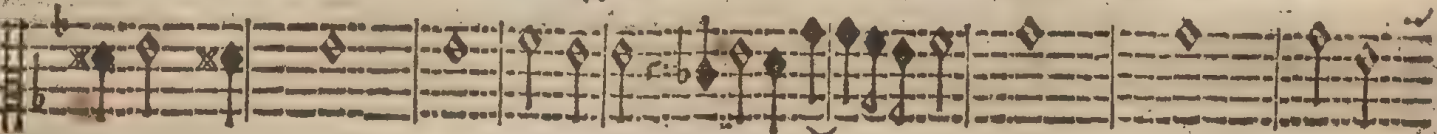
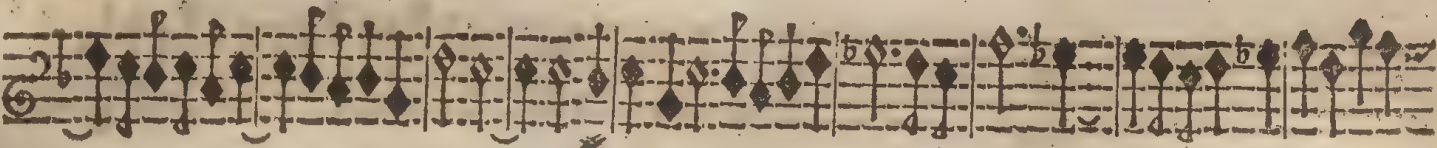
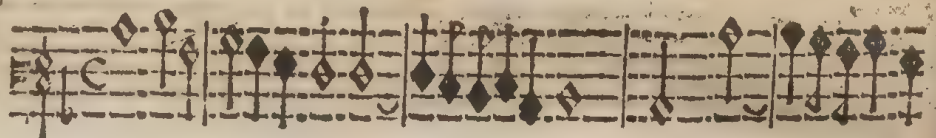
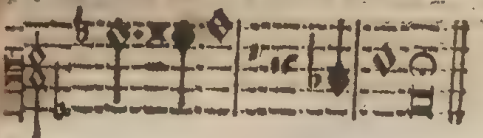
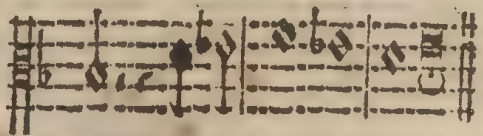
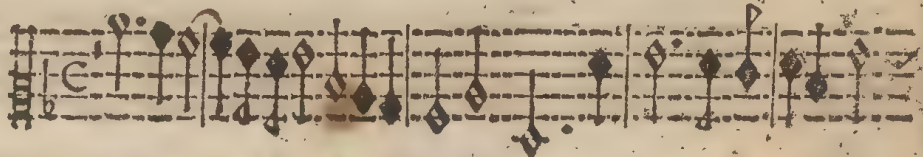
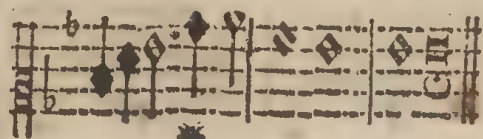
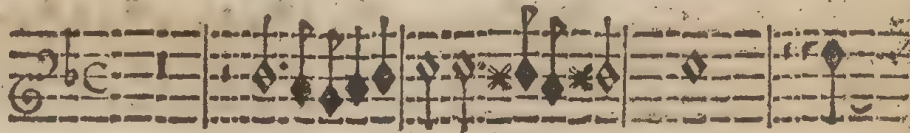
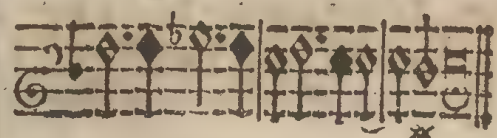


Partita Sexta.

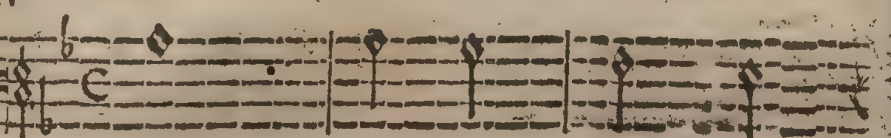
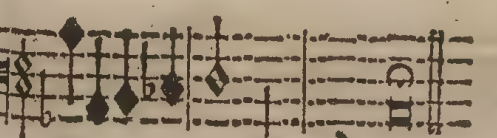
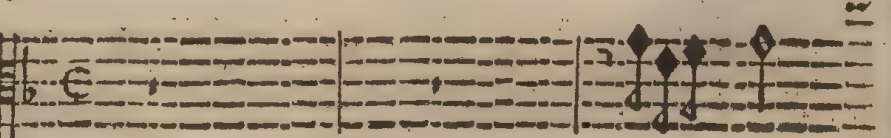
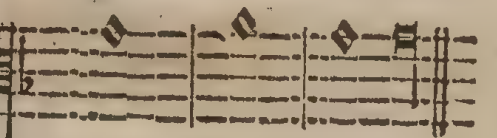
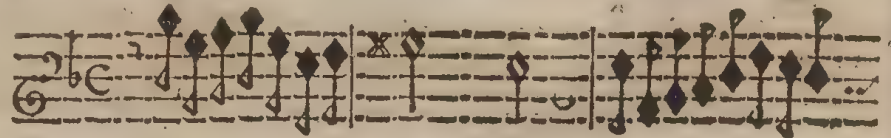


Partita Settima.

1.2.1



Partita Ottava, per l'Arpa.

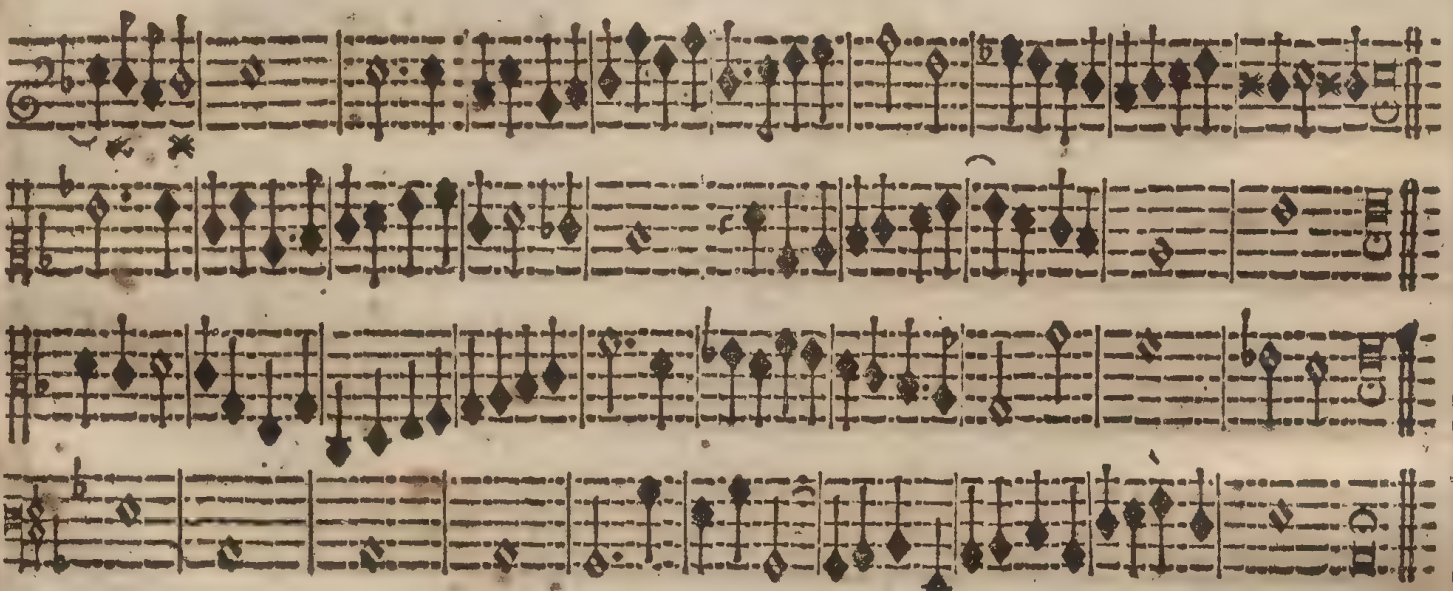


H h



Partita Nona per l'Arpa .

123

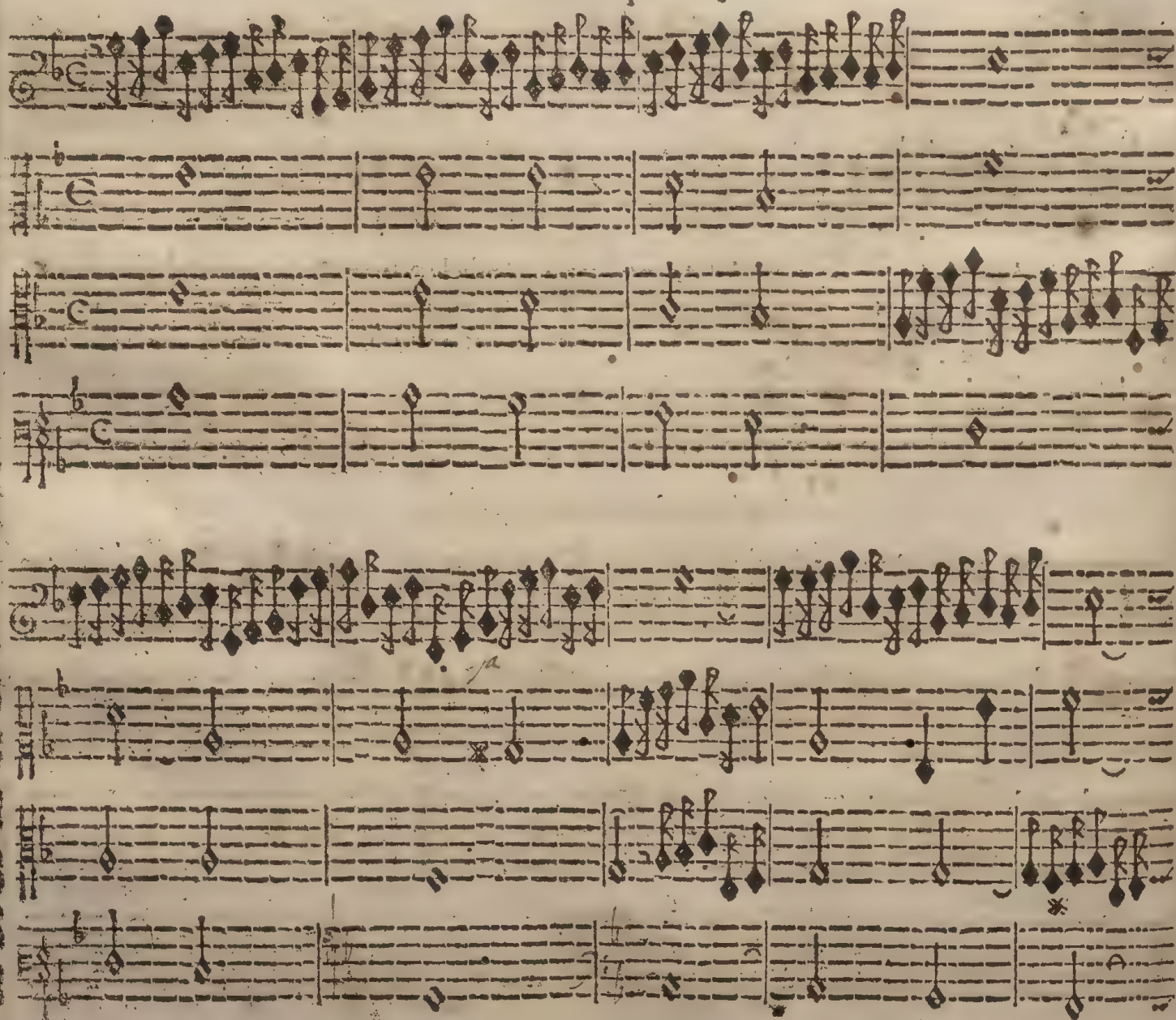


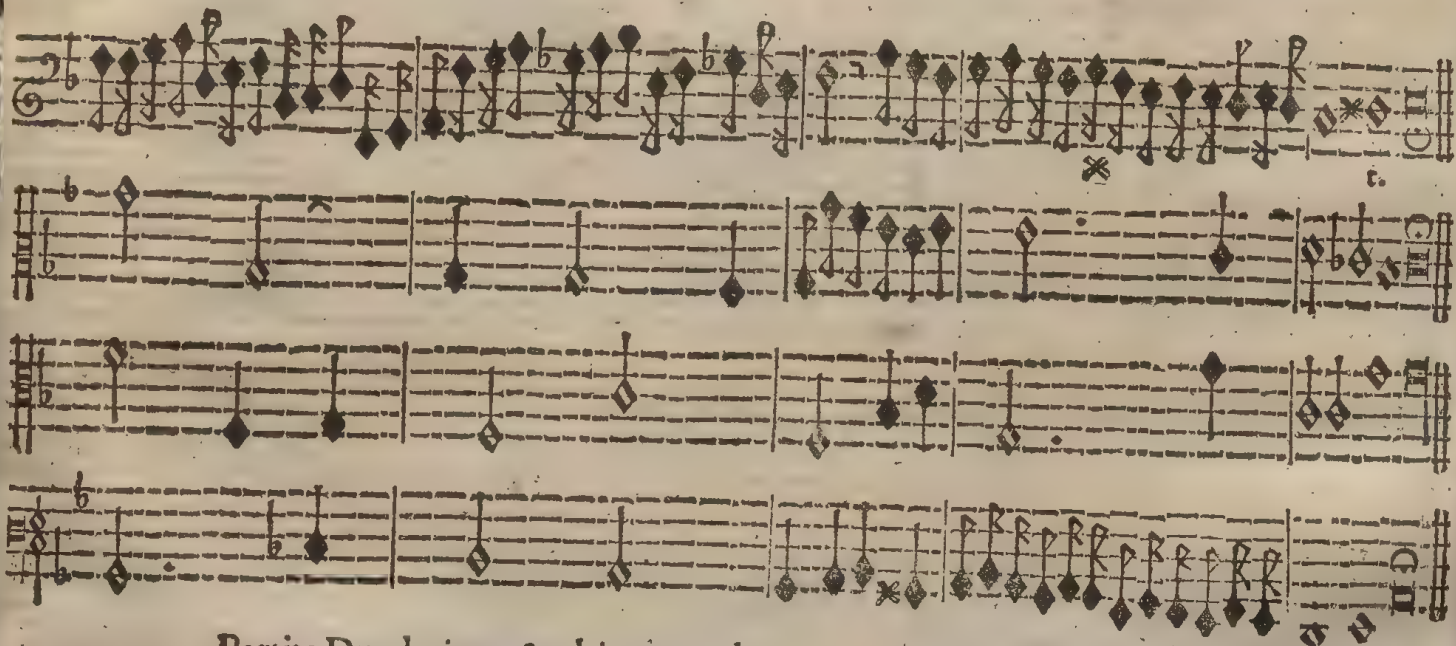
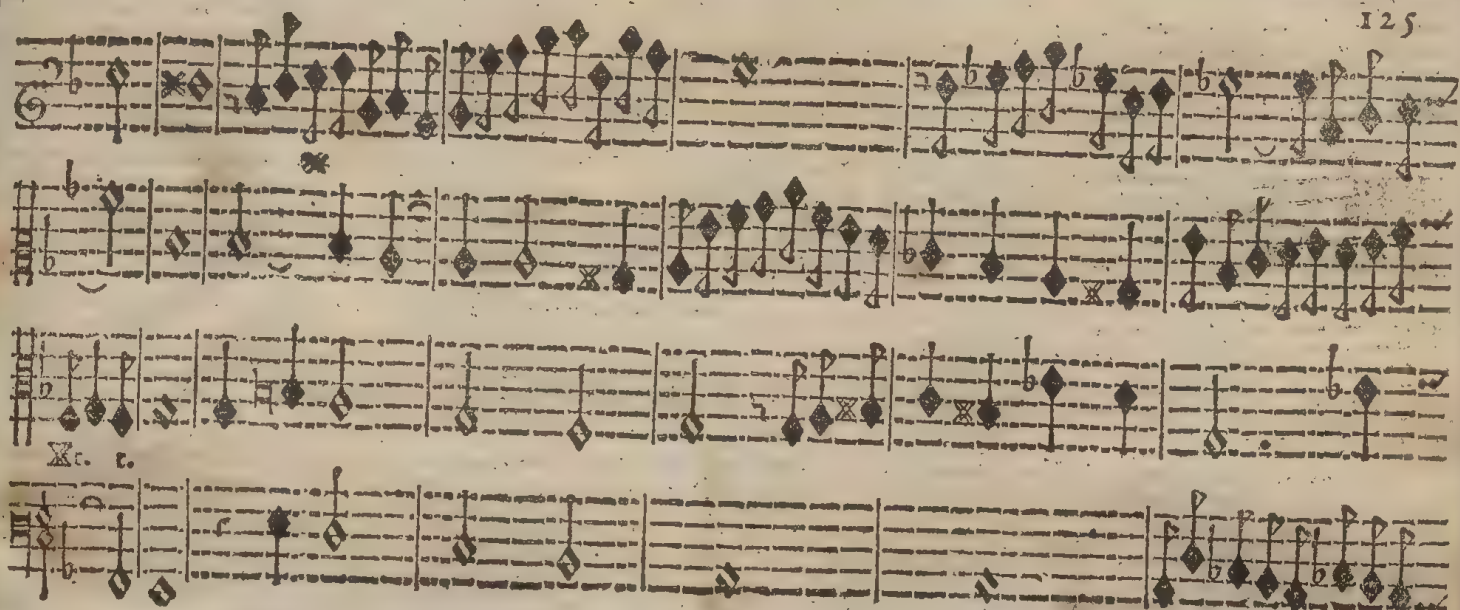
Partita Decima con due Fughe .



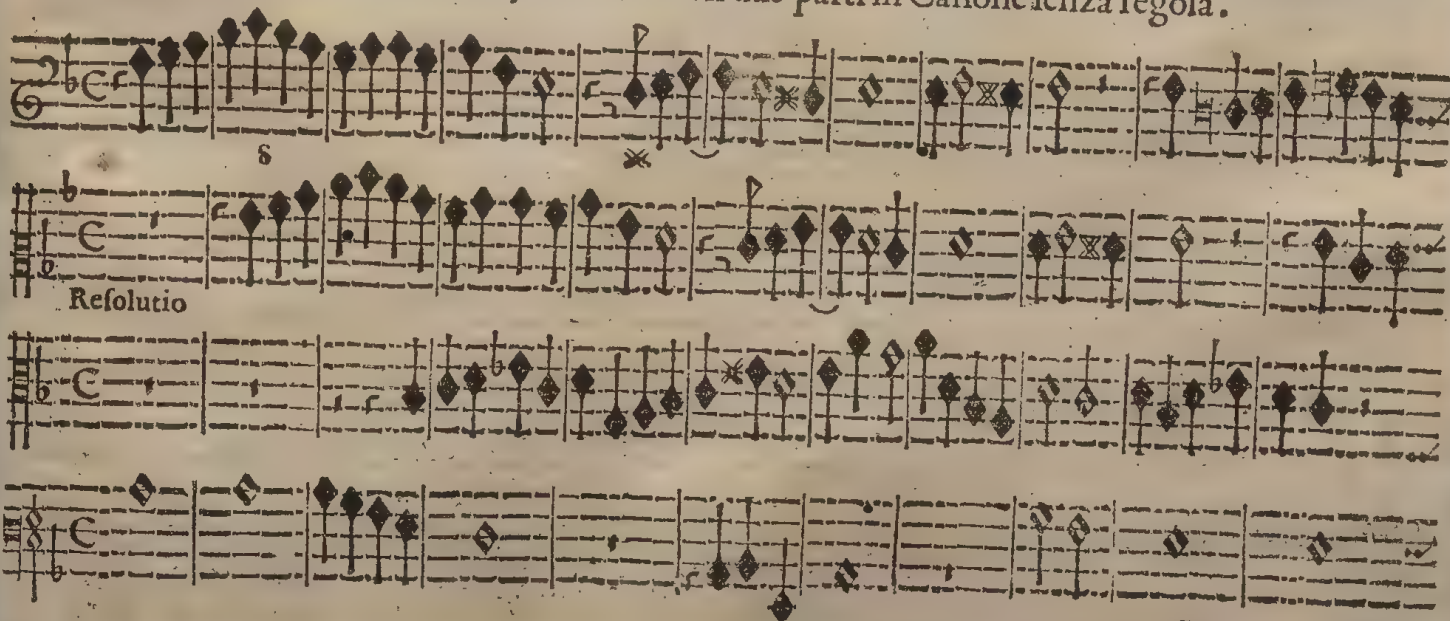


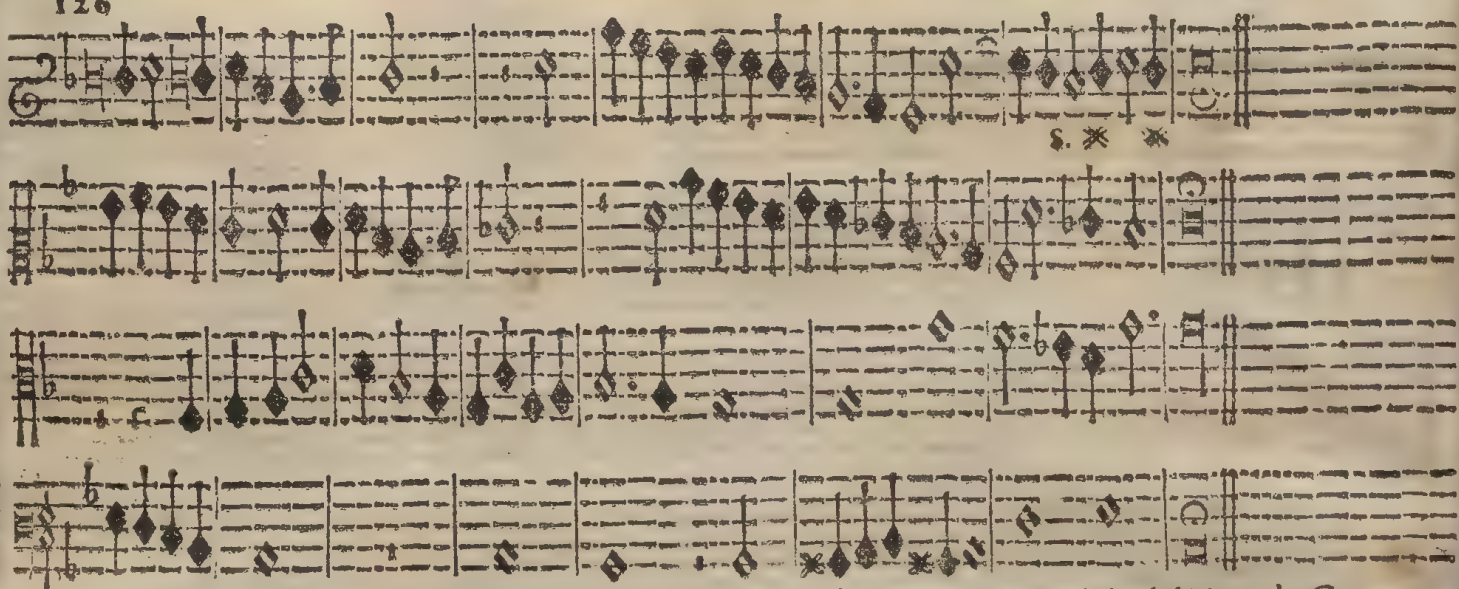
Partita Vndecima per l'Arpa .





Partita Duodecima, & vltima con due parti in Canone senza regola.





Questo Madrigale particolarmente si sonerà in Battuta larga, ma in principio del Tenor' e Contralto per non scriuere quella sorte di Trillo sempre disteso, doue se ritrouerà questo segno † vi seruirete di detto Trillo.

Ancidetemi pur, Per l'Arpa.



trillo doppio.

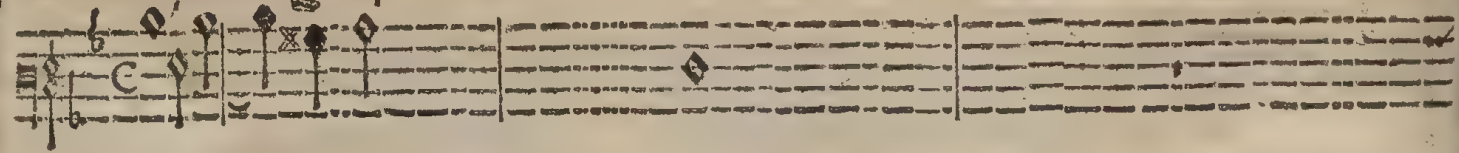
Ancidetemi pur,
per l'Arpa.



c.†



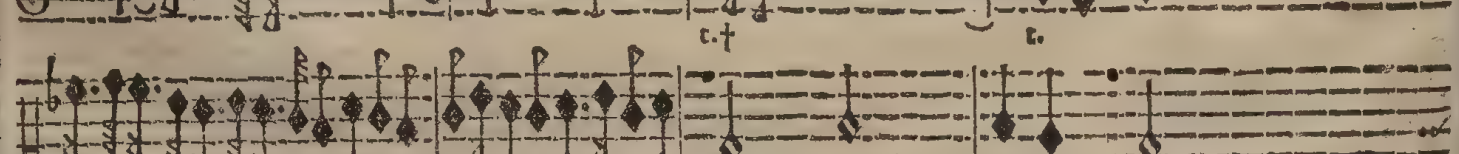
c.†



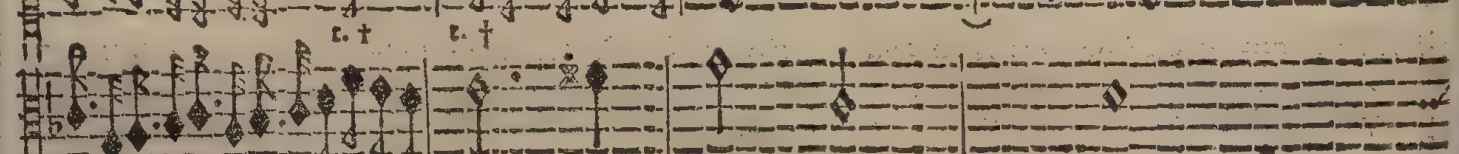
c.†



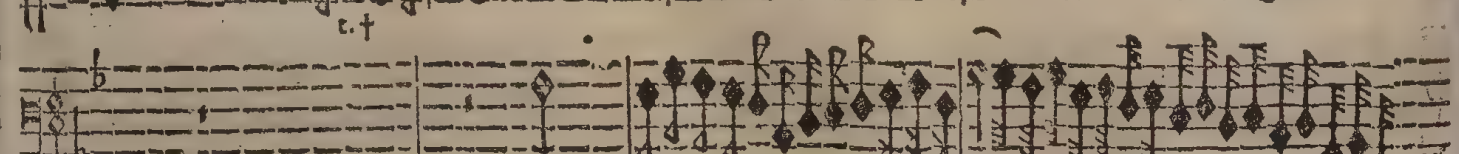
c.†



c.†

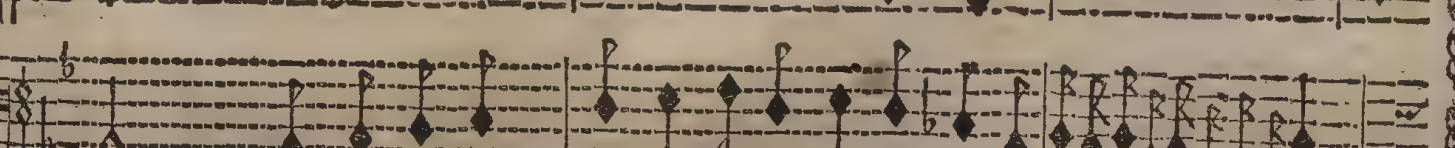
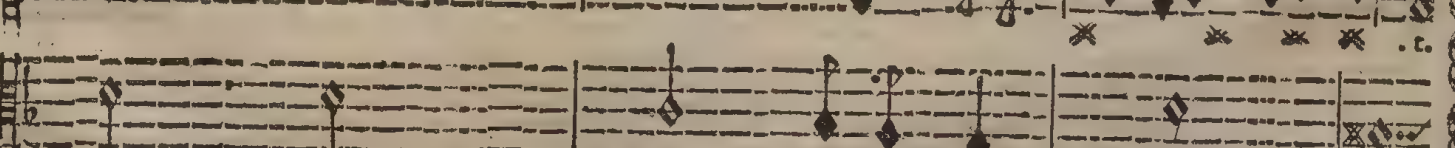
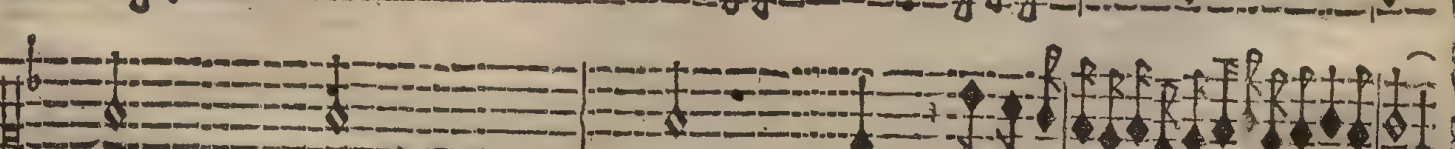
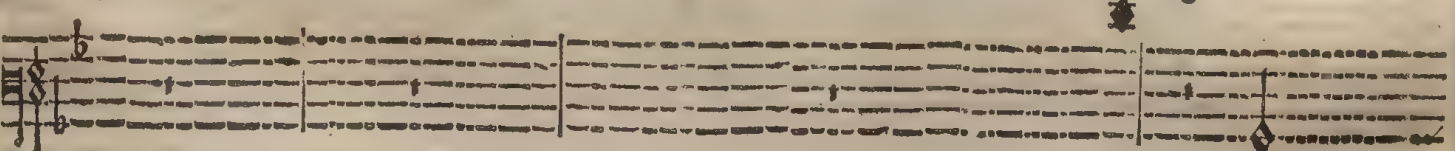
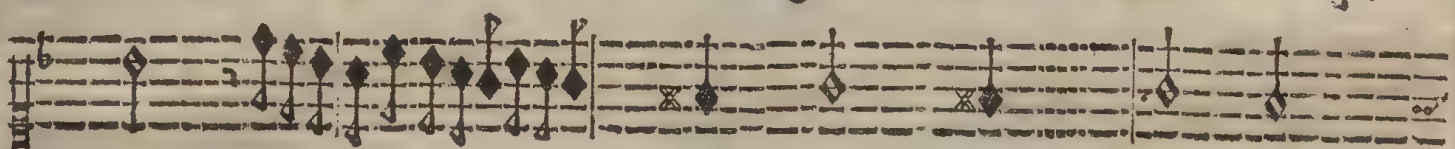
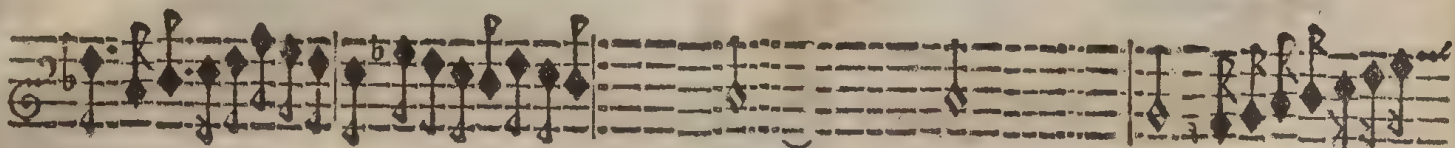
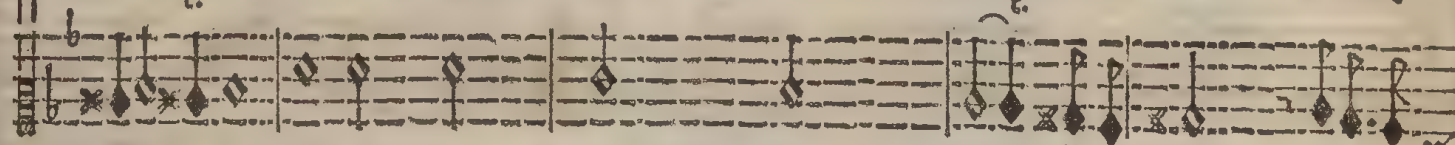
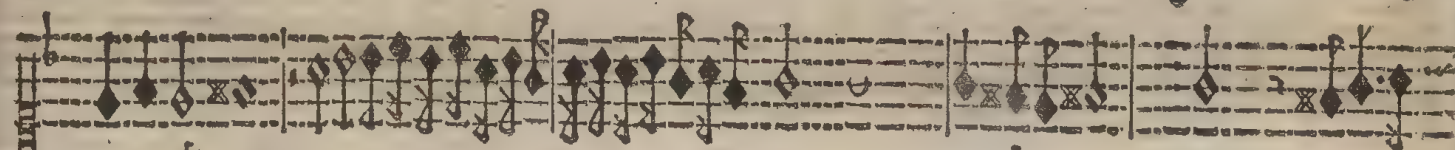


c.†



c.†

qui trilla sēp finch'è finit' il Bas.



This page of handwritten musical notation contains several staves of music. The notation is complex, featuring many trills and double trills, indicated by the markings "tril. dop." and "t. doppio trillo". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings. The staves are arranged in a single system, with the music flowing from left to right across the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.


This page contains a handwritten musical score for a single melodic line, likely for a violin or flute. The notation is in a historical style, possibly 18th or 19th century. The score is written on ten staves, with a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by frequent trills and double trills, indicated by the markings "tril.", "t.", "t.doppio", and "t. dop. x t.". The notation includes various note values, including minims, crotchets, and quavers, as well as rests and phrasing slurs. The manuscript is written in dark ink on aged, slightly discolored paper. The page is numbered "129" in the upper right corner. The score is framed by a decorative border on the right and bottom edges.

Handwritten musical score on page 130. The page contains multiple staves of music, primarily in treble and alto clefs. The notation includes various note values, rests, and dynamic markings. Key markings include:

- tril. sop. f.** (trill, soprano, forte) at the beginning of the first system.
- b** (basso) above the first staff in the second system.
- c.** (crescendo) below the first staff in the second system.
- t. f** (tutti, forte) below the first staff in the third system.
- t. doppio** (tutti, doppio) below the first staff in the fourth system.
- forte. piano. f. p.** (forte, piano, forte, piano) below the first staff in the fourth system.

The score is framed by a decorative border. The right edge of the page shows the continuation of the musical notation from the adjacent page.

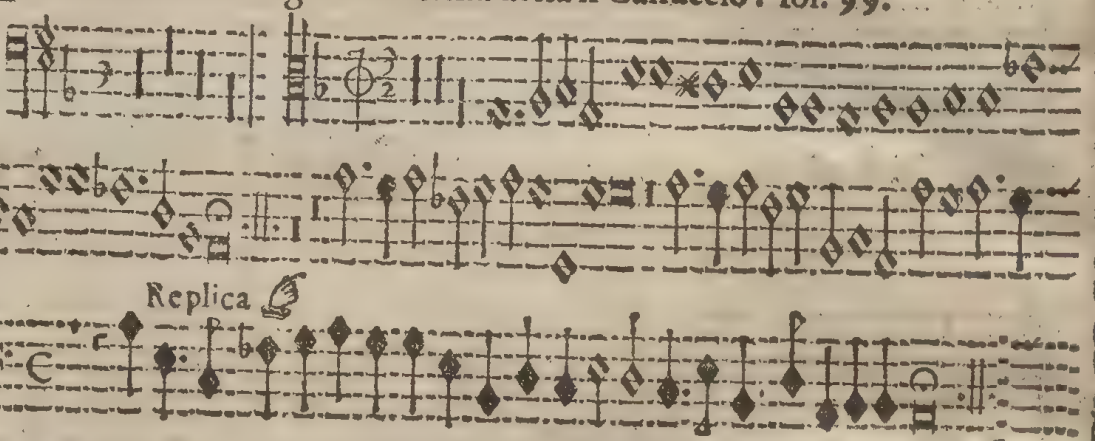
The musical score is written on ten systems of staves. The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The score is characterized by frequent use of the 'p' (piano) dynamic and 'c.' (crescendo) markings. The notation is dense, with many beamed notes and slurs. The final system ends with a double bar line and a repeat sign.

Adesso replicarete da questo segno 
 sequitarete in sino alla prima cadéza d'effau
 dopoi lasciarete detta cadenza, & ritorneret
 qui, & sequitarete infino all'ultimo.

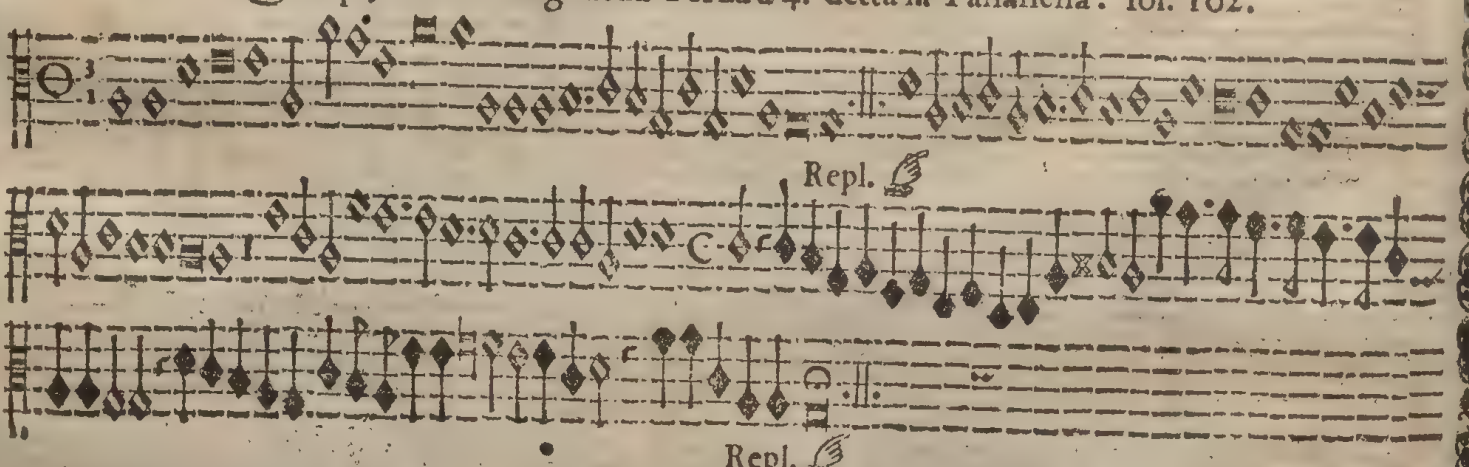


Quinta Parte della Gagliarda Prima detta il Galluccio . fol. 99.

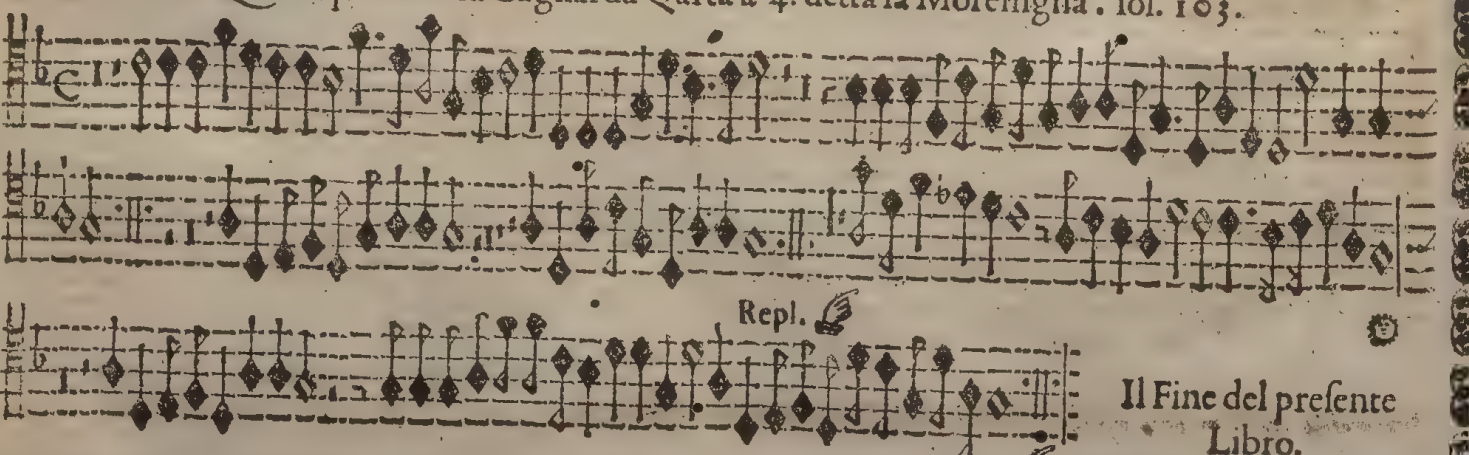
Il Basso aspetterà queste pause sonandole à 5. & incomincerà dalla seconda fuga in desfolre.



Quinta parte della Gagliarda Terza à 4. detta la Talianella . fol. 102.



Quinta parte della Gagliarda Quarta à 4. detta la Morenigna . fol. 103.



Il Fine del presente Libro.

Repl. & si finisce in questo segno

TAVOLA DI TUTTA L'OPRA.

P rimo Tono con tre fughe.	1
Secôdo Tono cò 3. fughe, e suoi riuersi.	4
Terzo Tono con tre fughe.	7
Quarto Tono con tre fughe, e suoi riuersi.	10
Quinto Tono con quattro fughe.	13
Sesto Tono Cromatico con vna fuga sola.	16
Settimo Tono con tre fughe	20
Ottauo Tono con tre fughe.	23
Nono Tono con tre fughe.	27
Decimo Tono con tre fughe.	31
Vndecimo Tono con tre fughe.	34
Duodecimo Tono con quattro fughe.	37

Seguono Cento Versi sopra li Otto finali
Ecclesiastici.

Primo Tono.

Verfo Primo del Primo Tono.	41
verfo Secondo.	42
verfo terzo.	42
verfo quarto.	42
verfo quinto.	43
verfo sesto in proportionē.	43
verfo settimo.	44
verfo ottauo.	44
verfo nono.	45
verfo decimo.	45
verfo vndecimo Cromatico in proportionē.	45
verfo duodec. & vltimo del primo Tono.	46

Secondo Tono

Verfo primo del Secôdo Tono in batt. stret.	46
verfo secondo.	47
verfo terzo.	47
verfo quarto.	47
verfo quinto.	48
verfo sesto.	48
verfo settimo Cromatico in battuta stretta.	49
verfo ottauo in proportionē.	49
verfo nono.	49
verfo decimo in proportionē.	50
verfo vndecimo.	50
verfo duodecimo, & vltimo del secôdo tono.	51

Terzo Tono.

Verfo primo del Terzo Tono in batt. stret.	51
verfo secondo.	51
verfo terzo.	52
verfo quarto.	52
verfo quinto.	53
verfo sesto.	53
verfo settimo.	53
verfo ottauo in proportionē.	54
verfo nono.	54
verfo decimo.	55
verfo vndecimo.	55
verfo duodecimo, & vltimo del terzo Tono in battuta stretta.	56

Quarto Tono.

Verfo primo del Quarto Tono.	56
verfo secondo in battuta stretta.	56
verfo terzo.	57
verfo quarto.	57
verfo quinto.	57
verfo sesto.	58
verfo settimo.	58
verfo ottauo.	58
verfo nono in proportionē.	59
verfo decimo.	59
verfo vndecimo in proportionē.	60
verfo duodecimo, & vltimo del 4. Tono.	60

Quinto Tono.

Verfo primo del Quinto tono in batt. stret.	60
verfo secondo.	61
verfo terzo.	61
verfo quarto in proportionē.	62
verfo quinto.	62
verfo sesto.	63
verfo settimo.	63
verfo ottauo.	64
verfo nono.	64
verfo decimo in proportionē.	64
verfo vndecimo.	65
verfo duodecimo, & vltimo del quinto tono.	65

✱

Sesto

Sesto Tono.

Verſo Primo del Sesto Tono.	66
verſo ſecondo in battuta ſtretta.	66
verſo terzo.	66
verſo quarto.	67
verſo quinto.	67
verſo ſeſto in proportionẽ.	68
verſo ſettimo con 4. parte in Canone.	68
verſo ottauo.	68
verſo nono.	69
verſo decimo con quattro parte in Canone.	69
verſo vndecimo Cromatico.	69
verſo duodecimo, & vltimo del ſeſto Tono.	70

Settimo Tono.

Verſo primo del Settimo Tono.	70
verſo ſecondo.	71
verſo terzo.	71
verſo quarto.	72
verſo quinto.	72
verſo ſeſto.	72
verſo ſettimo.	73
verſo ottauo.	73
verſo nono.	74
verſo decimo in proportionẽ.	74
verſo vndecimo.	74
verſo duodecimo, & vlti. del ſettimo tono.	75

Ottavo Tono.

Verſo Primo del Ottauo tono.	75
verſo Secondo.	76
verſo terzo.	76
verſo quarto.	77
verſo quinto in battuta ſtreta Cromatico.	77
verſo ſeſto in proportionẽ.	77
verſo ſettimo.	78
verſo ottauo.	78
verſo nono.	79
verſo decimo in battuta ſtretta.	79
verſo vndecimo in proportionẽ.	80
verſo duodecimo in proportionẽ.	80
verſo terzodecimo in proportionẽ.	81
verſo quartodecimo.	81

verſo quintodecimo.	81
verſo ſeſtodecimo, & vltimo dell'Ottauo Tono con quattro parte in Canone.	82

Qui finiscono Verſi Cento.

Toccata Prima à Quattro.	82
Toccata ſeconda, & ligature per l'Arpa à 4.	85
Toccata terza, & Ricercar ſopra il Cimbalo cromatico à Quattro.	88
Toccata Quarta, & vltima à cinque.	93
Ricercar ſopra il Tenor di Constantio Feſta à Quattro con due parte in Canone ſenza regola.	96
Ricercar ſopra lo ſteſſo Cato fermo à cinque con tre parte in Canone ſenza regola, ma per forza di Contrapunto.	97

Gagliarde à Quattro.

Gagliarda Prima detta il Galluccio.	99
Gagliarda ſeconda detta l'Amoroſetta.	101
Gagliarda Terza detta la Talianella.	102
Gagliarda 4. & vlt. detta la Morenignà.	103

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Gagliarda Prima detta la Galante.	105
Gagliarda ſeconda detta la Scabroſetta.	107
Gagliarda Terza ſopra la Mantoana.	109
Gagliarda Quarta alla Spagnola.	110
Gagliarda Quinta, & vltima Cromatica detta la Trabacina.	112
Canzone Franceſa à Quattro per concerto de Violini, ò Viole ad Arco.	114

Partite artificioſe ſopra il Tenor di Zeſiro.

Partita Prima.	117
partita ſeconda per l'Arpa.	117
partita terza.	118
partita quarta.	119
partita quinta.	120
partita ſeſta.	120
partita ſettima.	121
partita ottaua.	121
partita nona per l'Arpa.	123
partita decima con due fughe.	123

par-

partita vndecima per l'Arpa.	124
Partita Duodecima, & vltima con due par- te in Canone senza Regola.	125
Ancideremi pur per l'Arpa.	126
Quinta parte della Gagliarda detta il Gal- luccio.	132

Quinta parte della Gagliarda detta la Ta- lianella.	132
Quinta parte della Gagliarda detta la Mo- renigna.	132

Il fine della Prima Tauola di tutta l'Opera.

TAVOLA DE I PASSI ET DELLE COSE P I V N O T A B I L E.

P rimo Tono Casel.	39	2	Verfo decimo primo tono.	45
primo tono casel.	42	3	Verfo vndecimo Cromatico primo tono.	45
secódo tono fuga riuersata cas. 60	..	6	Verfo Quarto, Secondo Tono.	47
terzo tono casel.	23	8	Verfo settimo, Cromatico secondo tono.	49
terzo tono casel.	45	9	Verfo Ottauo, secondo tono.	49
principio del Quarto tono		10	Verfo nono, secondo tono.	49
quarto tono casel.	30	11	Verfo Duodecimo, secondo tono.	51
quarto tono casel.	55. & 68	12	Verfo secondo, Terzo Tono.	51
Il fine del quarto tono.		12	Verfo Quinto, Terzo Tono.	53
Quinto tono casel.	27	14	Verfo sesto, terzo tono.	53
Quinto tono casel.	58	15	Verfo Ottauo, terzo tono.	54
Sesto tono Cromatico con vna fuga sola.		16	Verfo Decimo, terzo tono.	55
sesto tono casel.	31	18	Verfo vndecimo, terzo tono.	55
settimo tono casel.	33	21	Verfo Terzo Quarto Tono.	57
settimo tono casel.	58	22	verfo Quarto, Quarto tono.	57
settimo tono casel.	77	23	verfo sesto, Quarto tono.	58
Ottauo tono casel.	44	25	verfo Ottauo, Quarto tono.	58
Ottauo tono casel.	73	26	verfo Nono, Quarto tono.	59
Nono tono casel.	43. & 51	29	verfo vndecimo, Quarto tono.	60
Decimo tono casel.	37	32	verfo Duodecimo, Quarto tono.	60
Decimo tono casel.	57	33	Verfo Primo, Quinto Tono.	60
vndecimo tono casel.	22. & 35	35	verfo terzo, Quinto tono.	61
vndecimo tono casel.	47. & 53	36	verfo Quarto, Quinto tono.	62
Il fine dell'vndecimo tono.		37	verfo settimo, Quinto tono.	63
Duodecimo tono casel.	32	38	verfo Decimo, Quinto tono.	64
Duodecimo tono casel.	42	38	verfo vndecimo, Quinto tono.	65
Duodecimo tono casel.	52. & 60	39	verfo Duodecimo Quinto tono.	65
<i>Il fine de i passi più notabile de' Dodeci modi naturali.</i>			Verfo Quarto sesto Tono.	67
Verfo terzo, primo tono.	42		verfo sesto, sesto tono.	68
Verfo sesto, primo tono.	43		verfo settimo con 4. parte in Canone 6. tono.	68
Verfo settimo, primo tono.	44			
Verfo nono, primo tono.	45			

Verfo

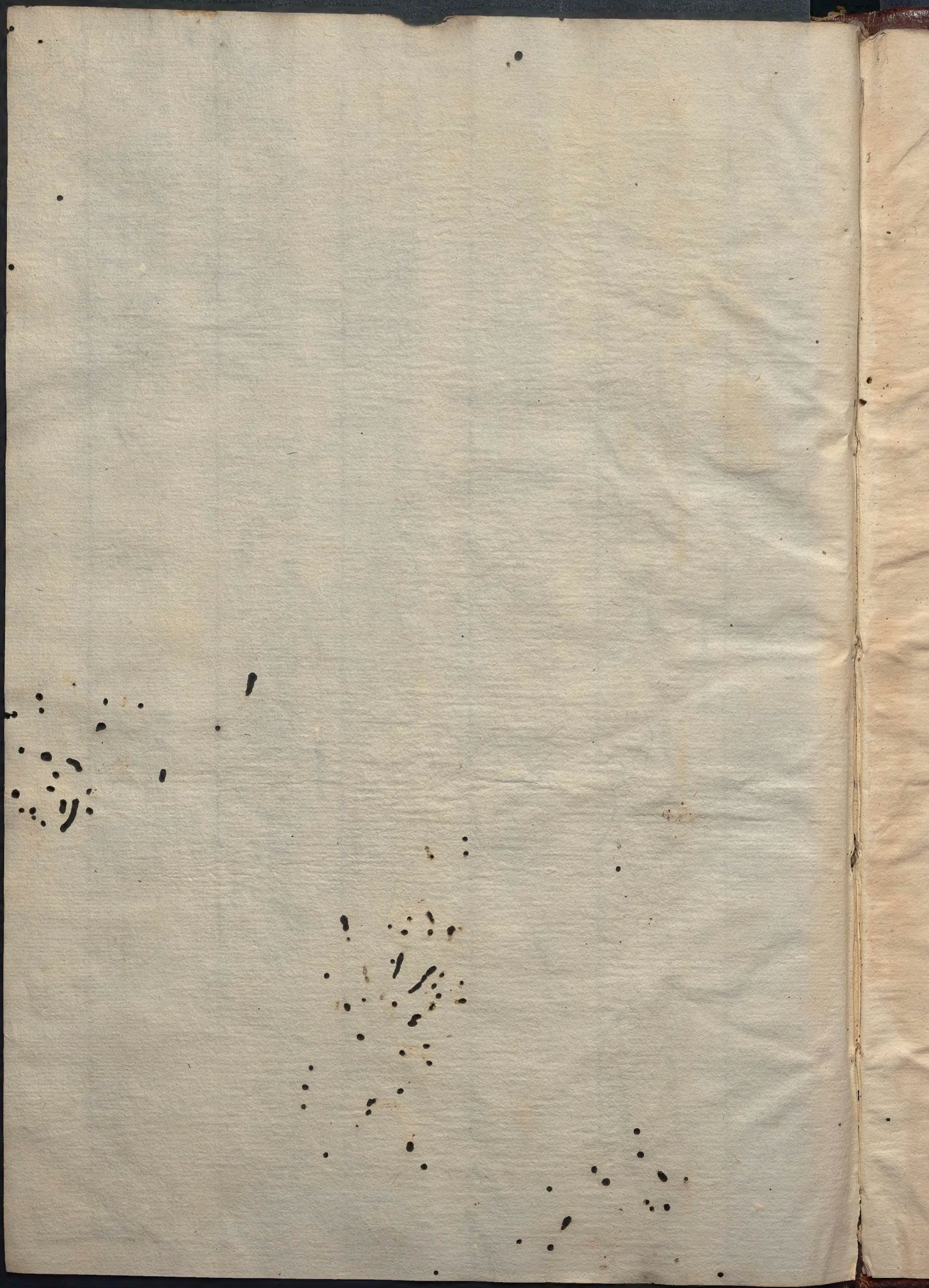
Verſo Ottauo ſeſto Tono .	68	Toccata, & Ricercar ſopra il Cimbalo Crom	88
Verſo Nono ſeſto Tono .	69	Ricercar ſopra il Tenor di Constantio Feſta	
Verſo Decimo con 4. parte in Can. ſeſto ton.	69	à quattro con due parte in Canone ſenza	
Verſo Vndecimo Cromatico, ſeſto Tono .	69	regola .	96
Verſo Duodecimo, ſeſto Tono .	70	Ricercar ſopra lo ſteſſo Canto Fermo à cin-	
		que con tre parte in Canone ſenza regola	
		ma per forza di Contrapunto .	97
Verſo Terzo, Settimo Tono .	71	Partita Seconda della Gagliarda à cinque	
Verſo Quarto, ſettimo Tono .	72	detta la Scabroſetta .	107
Verſo Quinto, ſettimo Tono .	72	Partita Terza della Gagliarda à cinque	
Verſo ſettimo, ſettimo Tono .	73	ſopra la Mantoana .	110
Verſo Ottauo, ſettimo Tono .	73	Partita vltima della Gagliarda à cinque	
Verſo Decimo, ſettimo Tono .	74	alla Spagnola .	112
Verſo Vndecimo, ſettimo Tono .	74	Gagliarda Cromatica à cinque detta la	
Verſo Duodecimo, ſettimo Tono .	75	Trabacina .	112
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Verſo ſeſto, Ottauo Tono .	77	partita ſeſta .	120
Verſo ſettimo, Ottauo Tono .	78	partita ſettima .	121
Verſo Ottauo, Ottauo Tono .	78	partita Decima con due fughe .	123
Verſo Nono, Ottauo Tono .	79	partita Duodecima, & vltima ſopra Zefi-	
Verſo Duodecimo, Ottauo Tono .	80	ro cò due parte in Canone ſeza Regola .	125
Verſo Quartodecimo, Ottauo tono .	81		
Verſo vlt. cò 4. parte in Canone, Ottauo ton.	82		

Il fine della Seconda Tauola .

A' LETTORI.

QUESTO mio Secondo Libro de Ricercate, & altri varij Capricci del mio rozzo ingegno (benigno Lettore) baſteuoli per ogni Stromento; ma inſpecialmente per i Cimbali, e gli Organi, là quale tutto, che da me ſia ſtata con ogni diligenza compoſta, e chiarezza inſieme, per qualunque ſi gradirà d'eſercitar le ſue note; però vero è, che ſenza quei mezi neceſſarij, che ſi ricercano alla viuacità dello ſpirito, che l'hò data, non potranno riuſcir coſì deletteuole, e care al mondo, quanto elle ſi conuengono d'eſſere, & in particolar nella Muſica coſì in coſe di tonare, come anco di cantare, ſe non vi è vna belliffima voce, vna leggiadriſſima mano, & vn ſtudio maturo, & particolare, & che ſi diano quei garbi, & quelli accenti, che detta Muſica ricerca, facil coſa farà, che i penſier d'altrui ſ'indirizzi co'l mio, & con queſto io farò per iſcuſato non riuſcendò il fine del mio intento, il quale è ſtato, e ſtā ſempre pronto per giouarli. A Dio:—

88
96
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07
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Ars musica pract.
saec. XVI-XVII.

